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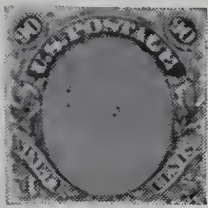
The Essay Proof Journal



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Official Journal of the Essay Proof Society

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Index

To Volume 8, 1951

	PAGE
Addenda & Errata	206
Altmann, S.—U. S. Stamp Designers & Engravers, Tentative List	17, 81, 207
American Phototype Co., by <i>Henry W. Holcombe</i>	3
Annual Meeting, Call for	154
Arnold, Abraham S. (Obituary)	84
Austrian Inventor Honored (Joseph Madersperger)	161
Bermuda Counterfeit Proofs, by <i>C. W. B.</i>	150
Biographies: J. Clarence Benzing, Jr.	114
Andre Dugo	21
John Eissler, Jr.	116
Edward M. Weeks	117
James A. McN. Whistler	227
Blanchard, J.—Chalon's Victoria on Bank Notes	137
—The Durand Engraving Companies	11
Boys Town PhilaMatic Center Opened	141
Brazer, C. W.—Canada 1851 Issue Designer and Engravers	226
—CAPEX 1951 at Toronto	221
—Paraguay 1868? Essay	162, 237
—Rowland Hill's Journal (Review)	75
—Scott's 1952 Standard Catalogue, Vol. I (Review)	219
—Stamp & Bank Note Engravers of America	107
—The E-P Society Catalog of Essays and Proofs	32, 93, 175, 229
—U. S. Postal Card Essays and Proofs, Historical Catalog	35
Brazer's Office Burglarized, by <i>C. W. B.</i>	41
Brett, George W.,—Canal Zone Essays and Proofs	67, 157
British American Bank Note Co.	107
Brunel, Georges, Passes Away, by <i>G. W. C.</i>	247
Bruns Panama Collection at the National Philatelic Museum, by <i>G. W. C.</i>	24
Caldwell, G. W.—Switzerland, Its Essays and Proofs	25, 85, 165, 215
—United Nations First Issue	200
—James Abbott McNeill Whistler, 1834-1903	227
Call for Annual Meeting	154
Canada—12p Die and Plate Proofs, by <i>Henry Gates</i>	47
Canada 1851 Issue Designer and Engravers, by <i>C. W. Brazer</i>	226
Canada 1897 Maple Leaf Issue (Review), by <i>C. W. B.</i>	155, 206
Canada Bank Note Engraving and Printing Co., Ltd.	108
Canada: E-P Society Catalog of Essays and Proofs, by <i>C. W. Brazer</i>	32, 93, 175, 229
Canada, Proofs of the 1911-25 Issue of, by <i>G. C. Marler</i>	151
Canada's Dollar Mess of Fish, by <i>C. W. B.</i>	146
Canal Zone Essays and Proofs, by <i>G. W. Brett</i>	67, 157
Cape of Good Hope Triangular Stamps (Review), by <i>J. B.</i>	145
CAPEX 1951 at Toronto	148, 221
Catalog of Essays and Proofs, The E-P Society	32, 93, 175, 229
Chalon Portrait, One Hundred Years of the, by <i>Oswald L. Harvey</i>	131
Chalon Portrait, The, (from "A. Review, 1915-1946," <i>Robson Lowe Ltd.</i>)	142
Chalon's Portrait of Queen Victoria, by <i>H. G. D. Gisbourn</i> (from <i>Western Stamp Collector</i>)	49, 143
Chalon's Victoria on Bank Notes, by <i>Julian Blanchard</i>	137
Channel Islands: Essays and Proofs of the 1943 Jersey Pictorials, by <i>William Newport</i>	228
Christmas Seal 1950 Designer, Profile of Andre Dugo, by <i>Edith M. Fisher</i>	21
Dugo, Andre (Biography), by <i>Edith M. Fisher</i>	21
Durand Engraving Companies, The, by <i>Julian Blanchard</i>	11
Editorship Fund. A Communication from President Hennen	119
EFIRA 1950 Award to the ESSAY PROOF JOURNAL	53, 106
Engravers' Biographies: see Biographies	
E-P Society Catalog of Essays and Proofs, The, by <i>C. W. Brazer</i>	32, 93, 175, 229
E. P. S. Members Win Major Awards at NASPEX	28
Errata & Addenda	206
Essay-Proof Interest, by <i>G. W. C.</i>	238
Essay Proof Society 1950-1951 Officers and Committees	2, 66, 130
Essay Proof Society 1951-1952 Officers	194
Essay Proof Society 1951 Convention	238, 239

	PAGE
Essay Proof Society Official Business	57, 120, 186, 249
Essays & Proofs at the Royal Philatelic Society (Review), <i>by C. W. B.</i>	150
Exhibitions and Awards	28, 53, 106, 148, 221
Fisher, Edith M.—Christmas Seal 1950 Designer: Profile of Andre Dugo	21
Gates, Henry—Canada: 12p Die and Plate Proofs	47
German East Africa Essays (Review), <i>by G. W. C.</i>	169
Gisburn, Harold G. D.—Chalon's Portrait of Queen Victoria (<i>from Western Stamp Collector</i>) ..	49, 143
Glass, Sol—U. S. XX Century Essay Designs, Models and Proofs	29, 89, 171, 211
Great Britain 1840 "Mystery" Die (Review) <i>by George W. Caldwell</i>	74
Harvey, O. L.—One Hundred Years of the Chalon Portrait	131
—The Widowed Queen	195
Holcombe, Henry W.—American Phototype Co.	3
India Used Abroad (Review), <i>by C. W. B.</i>	84
Line Engraving, Notes on, <i>by G. F. C. Smillie</i>	201
Marler, George C.—Proofs of the 1911-25 Issue of Canada	151
Minutes of E. P. S. 1951 Convention with Reports of Officers and Committees	239
Mueller-Katalog, Schweiz-Liechtenstein (Review), <i>by G. W. C.</i>	76
"Mystery" Die, Great Britain 1840 (Review), <i>by George W. Caldwell</i>	74
NASPEX, E. P. S. Members Win Major Awards at	28
Netherlands 1951 Summer Stamps, <i>by C. W. B.</i>	147
Newport, William—Channel Islands: Essays and Proofs of the 1943 Jersey Pictorials	228
Obituaries: Abraham S. Arnold	84
Georges Brunel	247
Vinton E. Sisson	84
Dr. Max Zirka	46
One Hundred Years of the Chalon Portrait, <i>by Oswald L. Harvey</i>	131
Panama Collection, Bruns, at the National Philatelic Museum, <i>by G. W. C.</i>	24
Paraguay 1868? Essay, <i>by C. W. Brazier</i>	162, 237
Philatelic Journals (Review), <i>by C. W. B.</i>	40
Picture Engraving, <i>by G. F. C. Smillie</i>	77
Postal Card Essays and Proofs, U. S., Historical Catalog, <i>by C. W. Brazier</i>	35
Prince Edward Island Essays and Proofs (Reviews), <i>by Henry Gates</i>	16
Queen Victoria and the Exhibition Portrait, <i>by R. C. Tombs (from The Stamp Collectors Fortnightly)</i>	144
Report of Auction Sales of Proofs	50, 101, 181, 233
Reports of Chapter Meetings	54, 119, 185, 248
Reports of Officers and Committees, 1951 Convention	239
Revista Philatelica Paraguaya (Review), <i>by C. W. B.</i>	10
Rowland Hill's Journal (Review), <i>by C. W. B.</i>	75
Reviews of Articles and Publications, etc., (not separately indexed by title)	46, 88, 119, 141, 147, 156, 164, 174, 199, 214, 220, 237
Royal Philatelic Society, Essays & Proofs at the (Review), <i>by C. W. B.</i>	150
Scott's Popular Stamp Catalog (Review)	169
Scott's 1951 Specialized U. S. Catalog (Review)	28
Scott's 1952 Standard Catalogue, Vol. I (Review), <i>by C. W. B.</i>	219
Sisson, Vinton E. (Obituary)	84
Smillie, G. F. C.—Notes on Line Engraving	201
—Picture Engraving	77
Society Official Business	57, 120, 186, 249
Sports Stamps, A Catalog of (Review), <i>by J. B.</i>	118
Stamp & Bank Note Engravers of America, <i>by C. W. Brazier</i>	107
Sweden Essays, Proofs and Stamps of 1855 (Review), <i>by G. W. C.</i>	147
Switzerland, Its Essays and Proofs, <i>by George W. Caldwell</i>	25, 85, 165, 215
Tombs, R. C.—Queen Victoria and the Exhibition Portrait (<i>from The Stamp Collectors Fortnightly</i>)	144
United Nations First Issue, <i>by George W. Caldwell</i>	200
U. S. Postal Card Essays and Proofs, Historical Catalog, <i>by C. W. Brazier</i>	35
U. S. Stamp Designers & Engravers, Tentative List, <i>by S. Altmann</i>	17, 81, 207
U. S. XX Century Essay Designs, Models and Proofs, <i>by Sol Glass</i>	29, 89, 171, 211
Whistler, James Abbott McNeill, 1834-1903, <i>by G. W. C.</i>	227
Widowed Queen, The, <i>by Oswald L. Harvey</i>	195
Zirka, Dr. Max (Obituary)	46

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Contents

American Phototype Co., by <i>Henry W. Holcombe</i>	3
Reviews of Publications	10, 16, 28, 40, 46, 49
The Durand Engraving Companies, by <i>Julian Blanchard</i> (concluded)	11
U. S. Stamp Designers & Engravers, Tentative List, by <i>S. Altmann</i> (continued)	17
Christmas Seal 1950 Designer—Profile of Andre Dugo, by <i>Edith M. Fisher</i>	21
Bruns Panama Collection at the National Philatelic Museum	24
Switzerland, Its Essays and Proofs, by <i>George W. Caldwell</i> (continued)	25
E. P. S. Members Win Major Awards at NASPEX	28
U. S. XX Century Essay Designs, Models and Proofs, by <i>Sol Glass</i> (continued) ..	29
Canada, Catalog of Essays and Proofs, Addenda, by <i>Clarence W. Brazer</i> (continued) ..	32
U. S. Postal Card Essays and Proofs, Catalog of, by <i>Clarence W. Brazer</i> (continued) ..	35
Brazer's Office Burglarized, by <i>C. W. B.</i>	41
Obituary—Dr. Max Zirka	46
Canada—12p Die and Plate Proofs, by <i>Henry Gates</i> ..	47
Report of Auction Sales of Proofs	50
Silver-Gilt Medal Award at EFIRA to the ESSAY PROOF JOURNAL	53
Reports of Chapter Meetings	54
Society Official Business ..	57
Advertisers Index	58

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American Phototype Co.

By Henry W. Holcombe, E. P. S. 150.

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The first mention of this company is in Wilson's Business Directory of New York City for 1863-64 under the heading of "Engravers, General":

AMERICAN PHOTOTYPE CO. 2 Leroy pl

Leroy place ran from 90 to 102 Bleecker street, between Mercer and Greene streets. Samuel Booth was the president and William P. Coe served as the treasurer.

The front man, and certainly the one who came to the fore on behalf of the company, was one Leopold Eidlitz. In 1860 he was listed as an "architect, 128 B'way"—location of the American Exchange Bank and the American Exchange Fire Insurance Co. Then in 1862 the directory listing is "architect, 2 Leroy pl," which leaves no doubt of his early connection with the American Phototype Co. He seems to have continued as an "architect" at 128 Broadway, even when in 1866 he is listed as "manager, 87 Cedar"—where the company was then situated.

Eidlitz Patents for Photographic Printing

It is apparent that Eidlitz was keenly interested in printing processes. The United States Patent Office Records show that a patent was issued to him. It reads:

No. 27,116, — Eidlitz, Leopold, New York, N. Y. — Improvement in Photographic Bank Notes. — Patent dated February 14, 1860. The claim explains the nature of this invention.

Claim.—The use of a photographic process, as a substitute, either wholly or in part, for engraving or printing bank notes, or other instruments requiring security against counterfeiting, in combination with the employment of paper bearing either a pressed mark or a water mark, produced as described, or by any similar means.

This is the patent referred to in the Boston Revenue Book⁽¹⁾ which on page 128 quotes a letter from Butler & Carpenter⁽²⁾ to C. H. Parsons, of the Commissioner's office, under date of August 30, 1864. It is quoted in part: "Mr. E. has but one patent so far as we can discover, and that is for bank note and other documents, obtained in 1860, and which seems to us altogether a different thing from that under which he claims to produce surface printing as described to us."

However, Eidlitz was the assignee of another patent which is recorded as follows:

No. 36,821, — Alphonse Louis Poitevin, of Paris, France, assignor to Leopold Eidlitz, of New York, N. Y. — For application of Photography to Printing. — Patent dated October 28, 1862. — The nature and object of this invention will be understood from the claim.

Claim.—First, the application in the process of photographic engraving hereinbefore described, of a plate of glass or other suitable surface coated with a solution of gelatine which is allowed to set or solidify, and is then (either before or after being dried) immersed in or exposed to the action of a solution of bichromate of potash or other chromate whose base does not produce an insoluble compound with gelatine.

Second, the application in the process of photographic engraving, in manner hereinbefore described, of a plate or surface coated with a mixture of gelatine and bichromate of potash or other suitable chromate, or first coated with gelatine, and then exposed to the action of the bichromate of potash or other suitable chromate, in either case without the addition of nitrate of silver.

Third, the application of a solution of photo-sulphate of iron to the surface of the photographic gelatine engraving, before pouring the plaster upon it, in the process of taking a plaster cast from the gelatine, as hereinbefore described.

Fourth, the mode hereinbefore described of metallizing the surface of the gelatine before submitting it to the electrotype process.

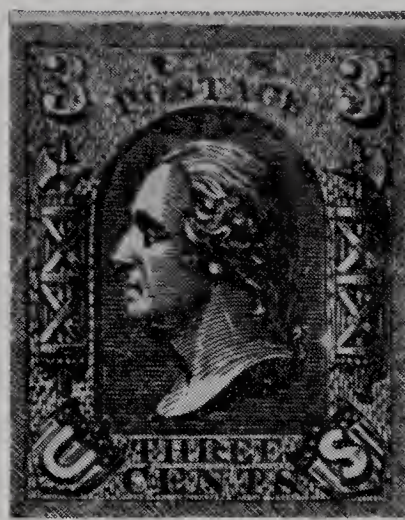
(1) "An Historical Reference List of the Revenue Stamps of the United States," by Messrs. Toppan, Deats and Holland, a Committee of the Boston Philatelic Society—1899.

(2) The Government revenue stamp contractor, located in Philadelphia.

This is one of the earliest known applications of a "gelatine" process. No doubt the facility and speed which marked the varied productions of the American Phototype Co. can be attributed to their use of the Poitevin patent.

In the Butler & Carpenter letter mentioned above it is further stated: "Prior to meeting that gentleman (Mr. Eidlitz) we instituted inquiries with regard to the nature of the patent; and it is but just to Mr. Lewis, to you and to ourselves, to say that we have failed to find that he has any such patent right. On the contrary, an application filed by him March 27, 1860 and July 8, 1862, for the process of preparing and printing, as described by him to us, were refused respectively March 29, 1860 and Aug. 25, 1862. Mr. E. also applied for the patent that Lowenberg had filed an application for, but L. secured it."

Loewenberg's Transfer Patent



85E-E.

Loewenberg's patent No. 40,489 dated November 3, 1863, was used for these essays for U. S. Postage stamps, April 1864. Printing is on the under side of paper made transparent with a resinous gum with another adhesive adhering to the ink, as a decalcomania. When the adhesive was moistened and applied to an envelope the transparent paper if removed left the ink design on the envelope, or destroyed it. It is regretted that existing law prohibits illustration of the Civil War obsolete private proprietary revenue stamps and revenue stamped paper. C. W. B.

The only mention of Henry Loewenberg found is in Trow's Directory for 1864-65 which lists him as an "inventor, h 50 E 4th." As Mr. Eidlitz appears to have been anxious, it is just possible some arrangement was worked out whereby the American Phototype Co. had the use of this Loewenberg patent. It reads:

No. 40,489, — Henry Loewenberg, New York, N. Y. — Process for Transferring Prints, &c. — Patent dated Nov. 3, 1863. — A spirituous solution of resins is applied to the paper to render it transparent; the device printed on it is caused to adhere to a second surface, which is made adhesive, and the paper may be removed or not, as preferred.

Claim.—Printing or drawing designs or characters on paper or cloth rendered transparent in the manner described, and afterwards covering the printed surface with an adhesive substance to adapt the design to be transferred to another surface by moistening the adhesive substance, as hereinbefore explained.

The First Byam, Carlton & Co. Match Wrappers

From the correspondence quoted in the Boston Revenue Book it is learned that S. A. Carlton, a banker of Boston and junior member of Byam, Carlton & Co., called on Commissioner of Internal Revenue Joseph J. Lewis in Washington on August 16, 1864. His object was to arrange to obtain a stamped wrapper in which to pack the firm's matches.

Byam, Carlton & Co. were then the largest manufacturers of matches. Less than ten per cent of their output was packed in boxes or plugs to which an adhesive revenue stamp could be readily affixed. The remainder of their production was "card" or "comb" matches, measuring $2\frac{1}{2}$ by $1\frac{13}{16}$ by $\frac{3}{32}$ inch thick, cut into twelve matches. Six or eight of these were stacked and the tax of one cent paid thereon. Another popular type

was "block" matches. For many years the firm had packed these cards and blocks in tissue wrappers but now they found it expensive and inconvenient to have to affix an adhesive stamp in another operation. So Mr. Carlton insisted to the Commissioner that the firm be supplied with "stamped paper," which under the law it was their right to have.

Mr. Carlton had previously talked with Leopold Eidlitz, representing the American Phototype Co. of New York. This firm had a new patented process by which the wrappers could be produced at a nominal expense. Mr. Carlton was impressed. Now Mr. Eidlitz appears in the Commissioner's office and said: "I have a beautiful, safe, and admirable patent especially applicable to this purpose. I offer every guarantee. I will furnish the impressions at once (a great desideratum), and at prices that Messrs. Byam & Carlton cannot afford at all without great injury to themselves." Naturally the Commissioner was in a quandary.

Commissioner Lewis wrote a letter to Butler & Carpenter, who held the contract for U. S. Revenue stamps, which was handed to Joseph R. Carpenter by Messrs. Carlton and Parsons when the latter arrived in Philadelphia on August 17th. After discussing the matter at length it was agreed that under the Proprietary Regulations of Jan. 1, 1863, the stamp contractors would be entitled to demand 87 11/37 cents per thousand wrappers, the size required being 6 by 3½ inches. This expense would be prohibitive to Byam, Carlton & Co.; yet the stamp contractors could not print them for less except at a ruinous loss.

Mr. Carpenter then spoke alone with Mr. Eidlitz, who had come from Washington with Messrs. Carlton and Parsons. Eidlitz was frank, stating his firm did not wish to compete with Butler & Carpenter, had no wish and intention to hurt their interests under the contract nor to interfere with their regular Government stamps. But he represented a company who were determined to push their invention forward whenever they had a fair chance. Mr. Eidlitz was perfectly willing to pay Butler & Carpenter for every contract of work of this kind which came under the Government contract and yet could not be filled by them to the same advantage as by the American Phototype Co. He offered \$5,000 for the Carlton contract, but Mr. Carpenter declined consideration until definite arrangements were settled.

Under date of August 17, 1864, Mr. Carpenter wrote to Commissioner Lewis. After detailing the prohibitive cost of their doing the work, he went on: "Finding the expense of steel-plate engraving & printing beyond their means & interests . . . Byam & Carlton are unwilling to have lithographed or electrotyped surface printing, deeming the security inadequate . . . their Mr. Carlton would seem to prefer to have their stamps phototyped." And he concluded: "But, Sir, in the case of Messrs. Byam & Carlton and, perhaps, others who may want their stamps incorporated in their labels or wrappers, and who are yet unable to encounter the necessary cost of steel engraving and printing, we are willing to acknowledge a peculiar claim upon our forbearance of insistence of our ceded rights, and we would be very happy to give them every accommodation consistent with generosity to themselves and a fair regard to our own interests. We believe in this spirit of conciliation we will meet with the aid and approval of the Dep't. Therefore, honored Sir, we submit for your consideration the suggestion that we shall make an arrangement with the American Phototype Co. which may be mutually satisfactory, relieve the Dep't. from the embarrassment and annoyance of a *questio vexata* and gratify Messrs. Byam & Carlton and others in similar circumstances . . ."

On August 23, 1864, Mr. Carpenter wrote to Mr. Parsons stating he had had another interview "with Mr. Eidlitz in relation to the application of his process of printing to stamped paper—as labels and wrappers, check-books, &c., &c. . . . we withdraw any opposition to Mr. E.'s propositions to the Department for this work . . . We will also add that for the first time we have had the opportunity to examine specimens of Mr. E.'s work; and we have no hesitation in expressing our commendation thereof as being well adapted to the style of printing applicable to label wrappers, stamped paper, and vellum . . . we have conceded him (Eidlitz) the privilege to make such propositions for

stamped vellum and stamped paper as may be judicious and in the interest of the Dep't. to accept."

Another letter to Mr. Parsons on August 30, 1864 was in a most apprehensive frame of mind. Mr. Carpenter knew of only one patent to Eidlitz and that one apparently not applicable to the process described—he not being cognizant of the Poitevin patent assigned. As a safeguard to Butler & Carpenter, and to the Department, Mr. Carpenter rather insistently urged that Mr. Eidlitz be made to offer guarantees for his assertions, as well as much pecuniary offset to Butler & Carpenter for this concession as may be satisfactory.

Information concerning the contract of the American Phototype Co. with the Internal Revenue Department, or their arrangement with the Government stamp contractors Butler & Carpenter, is lacking. However, some agreement must have been made as the American Phototype Co. supplied wrappers starting in September 1864 until sometime in 1866.

The American Phototype Co. made good on Mr. Eidlitz' promise of prompt delivery. Within four weeks, in September 1864, the first issue of match wrappers was forwarded to the Byam, Carlton & Co. factory in Boston. Printed in black and bearing portraits of Messrs. Byam and Carlton to left on a circular disk, this wrapper was printed on manila tissue paper approximately 161 by 100 mm. The main horizontal-rectangular design measures 117 by 76 mm., and rectangular blocks 29 by 10 mm. were added at the center of each of the four sides. Thus the overall dimensions of the design are 131 by 99 mm. This is Scott's No. RO50. The records do not indicate the date of last issue but in about a year some 25,000,000 are known to have been delivered. The Boston Revenue Book states that this "is a very poor piece of work," and over the past 85 years many have been inclined to agree. Still every "M & M" collector has ever been most anxious to obtain this wrapper—yet it is so scarce that many who have two century greenbacks on hand are unable to swap them for it.

Revenue Stamped Paper

Apparently Mr. Eidlitz had had revenue stamped paper in mind for some time, the first pertinent reference being in Mr. Carpenter's letter of August 23, 1864—previously quoted. Again Carpenter wrote the Department on August 30th, in part: "In the meanwhile we would be glad to know whether Mr. E. has made proposals to the Dep't., and, if so, for what? He intimated to us that an application would be made for check stamps printed in bank books, to be sold to banks, &c. Of course this cannot be done on steel save at great expense. By surface printing it can be done. It is a question for the Dep't. to decide whether the change is proper or desirable."

The Revenue Act of 1862, under Section 102, passed July 1, 1862 and effective October 1, 1862, provided for the issuance of stamped paper, vellum or parchment. However, this mode of tax payment was not used in the beginning along with adhesive stamps. Of course the Government contractor for revenue stamps, Butler & Carpenter, was fully occupied in producing the many varieties of stamps required. Furthermore, it would not have been to their advantage to openly encourage the use of stamped paper which necessarily would have to be produced by a method less expensive than steel-plate engraving and printing.

Presumably soon after being given the Government contract for "revenue stamped paper" in September 1864, the American Phototype Co. started work on the dies. Upon completion and approval these dies were held in the custody of a Government agent at the printing plant, who had the responsibility of tax collection. When a bank or its customers desired checks imprinted with the tax stamp, a requisition was made. The imprint was applied separately from the regular printing. Payment was then made for the checks and the total amount of the tax. The same procedure applied on the various kinds of stamped paper which the firm subsequently produced. This mode of pre-collection was, of course, most acceptable to the Government.

"Sterling's Standard Descriptive and Price Catalogue of the Revenue Stamps of the United States" gives an interesting listing of the stamped paper issued. The first design produced by the American Phototype Co. was the "B" imprint. Variety 6 of this die is a receipt, printed on both sides and issued in 1865. The firm lost no time, for in the same year they launched an advertising program to promote the use of stamped paper. Variety 7 is an American Phototype Co. bill head, subject to tax when receipted. The card at upper left reads:

This Company, under contract with the
Internal Revenue Department,
Prints
Revenue Stamps

on the following vouchers, viz.: Checks, Bills of Exchange, Drafts, Bills of Lading, Bills of Sale, Certificates, Brokers' Notes, Original Process, Pawnors' Checks, Passage Tickets, Powers of Attorney, Proxies, Protests, Warehouse Receipts, Weighers' Returns, Satisfactions of Judgments, Sheriff's Returns, Receipts for Money or Property, &c.

Variety 8 is a sample check, also part of the advertising program, which extols the advantages of using pre-stamped paper.

Other varieties of the "B" die, and two of the "A" die used on receipts, were first printed by the American Phototype Co. in 1866. Variety 3 of the "A" die, issued in 1867, is a showpiece and highly prized by collectors. It is the "Tape worm stamp, or Specie clerk statement." Printed in deep orange on white paper, the entire measures 22 by 445 mm. Showing the value "(2) Cents (2)," the stamp is repeated fifty-seven times in one continuous strip. As the popularity of stamped paper increased after 1866 the many varieties came into wide use in all parts of the country.

It is known that dies A, B, C, D, E and F of the "New York Series" were produced by the American Phototype Co. from 1865 until sometime after 1872. An examination of proofs of these dies developed that the process used was typography. A close study of the various wrappers and die proofs leads to the same conclusion. Typography is the exact reverse of steel-plate printing. The parts of the design which are to show in color are left at the original level and the spaces between are cut away. Ink is applied only to the raised portions. The pressure of printing tends to force these portions into the paper, thus impressing the colored lines of the face of the stamp and slightly raising them on the reverse.

Later Byam & Carlton Match Wrappers

For the same reason, early in 1865 it was decided to slightly alter the design of the Byam, Carlton & Co. wrapper. The rectangular blocks at top and bottom were mortised into the design proper, instead of jutting from the outer frame. The overall dimensions of the design are 131 by 89 mm., otherwise this wrapper is identical with the first one and like it was printed on manila tissue paper. In about a year before March 31, 1866, the date of the final issue, the American Phototype Co. delivered some 35,000,000 wrappers. This is Scott's No. RO51.

Also in the spring of 1865 Byam, Carlton & Co. had need of a smaller "wrapper" and they directed the American Phototype Co. to execute it. The design overall was 41 by 75 mm., with small imperforate margins, and it was printed on white tissue paper. The main portion of the design is identical with the central rectangle of the previous wrappers, but it is smaller and lacks the band containing the "hands" which in the wrappers immediately surrounds the inscribed, circular band. Above is a rectangular block, 26 by 10 mm., inscribed and ornamented as in the wrapper. Below is another rectangular block, 40½ by 15½ mm., inscribed in four lines:

Manufacturers of
Wax Tapers, Water-Proof, Card,
Block, Wood, & Paper-Box
MATCHES.

It was at first contended that this was a wrapper, but evidence subsequently brought to light indicates otherwise. Byam, Carlton & Co. wrote Butler & Carpenter under date of April 2, 1866, referring to their small, steel-engraved stamp which was being prepared:

It is to take the place of the small-sized made by the Am. Phototype Co., which you told Mr. C(arleton) they had no right to make under your contract. * * *

The Sterling Catalogue of 1888 had listed this as an adhesive but it was not until after publication of the Boston Revenue Book in 1899, where the above extract and seemingly prima facie evidence was printed, that its true character was fully recognized. The Scott Catalogue listed it as an adhesive in 1902. The date of final issue is recorded as April 2, 1866. In the approximate year of use some 8,400,000 were delivered. Scott's No. RO48 is a very rare item—probably not many more than a dozen exist. The thin tissue paper on which it was printed made it well nigh impossible to remove without tearing, and certainly few were saved.

The John J. Macklin & Co. Match Stamp

It was probably in April 1865 that John J. Macklin & Co., Cor. 13th & Holman Sts., Covington, Ky., contacted the American Phototype Co. A design was immediately prepared, showing a rooster to left holding a lighted match or cigar in his beak. According to the records the die was approved May 8, 1865 and the stamps were first issued shortly thereafter. Printed on white tissue paper, rouletted in colored lines, it measured approximately $36\frac{1}{2}$ by $51\frac{3}{4}$ mm. The stamps were not uniform in size, the paper varies in texture and color, and each stamp on the sheet apparently differed from the others in details.

The known history is recorded in a series of letters printed in the Boston Revenue Book. Presumably William Gates, the match manufacturer of Frankfort, N. Y., was the first to bring the Macklin stamp to the attention of Butler & Carpenter. They wrote Mr. Macklin and he referred them to Commissioner Lewis in Washington. Evidently no further action was taken. Eight months later Mr. Gates advised Butler & Carpenter that Macklin was still using what he called "a coarse thing." Thus on March 29, 1866, Butler & Carpenter wrote to the then Commissioner E. A. Rollins, enclosing the Macklin stamp, stating the preparation of it was a "clear violation of our privileges" and asking that the infringements be stopped. The natural inference is that, following receipt of the Butler & Carpenter letter, the Commissioner informed Mr. Macklin he must discontinue the use of the stamps printed by the American Phototype Co. This being so, the Macklin stamp, RO129, was in use about one year. It is not known how many were delivered.

The V. R. Powell Match Stamps

Another production of the American Phototype Co. was the match wrapper for Van Renselear Powell of Troy, N. Y. The die proof bears the inscription: "Approved May 8, 1865 Joseph J. Lewis" in the hand of Mr. Lewis. The design is an upright rectangle 28 by 54 mm., the entire being 118 by 95 mm., printed on manila and also on a thicker white tissue paper. The Scott Catalogue has assigned Nos. RO149-150-151. In the center is a representation of two men; the one at the left standing with a lighted match in his uplifted hand and the other sitting down and smoking. The first delivery was made shortly thereafter.

Had Mr. Powell continued to enclose his matches in the wrapper as originally intended, all might have gone well. However, he seems not to have done so. Instead it appears the wrappers were cut to shape in the factory and the center design used as an adhesive. Good evidence of this is a letter⁽³⁾ written by J. G. Treadwell, Assessor of the 14th District of New York to William A. Dart, District Attorney, dated August 18, 1865 which reads:

(3) "Notes" of Christopher West in Mekeel's, Vol. XXXVII, No. 32, August 11, 1923.

"You will please commence suit against Van R. Powell of Troy, N. Y., manufacturers of matches, in violation of Sec. 156 of the Act of June 1864 as amended by Act of March 3, 1865, in not so affixing the stamp on the bunch of matches so as to effectually destroy the same. The sample enclosed will show that it is a private stamp and is simply wrapped around the bunch of matches without any intention of having same cancelled. I will send you a bunch, or rather a package, if you so wish. Mr. Robert Harris is the complainant in the case. The probability is that the stamp is an unauthorized one. I have sent the sample to Washington and will know the facts in a few days. See Sec. 155."

Written on the reverse of this letter, evidently at some later date was "U. S. v. Van R. Powell Suspended by order of the Court." Pinned to this document was a Powell wrapper, entire, on thin yellow paper. It was somewhat stained and creased and showed signs of having been used.

It can be presumed Mr. Powell preferred to abandon the wrapper and use his steel-engraved stamp, rather than fight the suit. At any rate the Powell wrapper abruptly went out of use only a few short months after its initial appearance.

The American Phototype Company Moves

The plant of the American Phototype Co. must have been a very busy place in the fall of 1864 and in 1865. With several match wrappers, various types of stamped paper and other work, they surely were cramped for space at 2 Leroy place. Trow's Directory for 1866-67 shows the firm had moved and on page 35 is this listing:

A M. P H O T O T Y P E C O
87 Cedar, under contract with the IN-
TERNAL REVENUE DEPARTMENT,
print the INTERNAL REVENUE
STAMP on the following vouchers, viz:—
checks, bills of exchange, drafts, bills of
lading, bills of sale, certificates, brokers'
notes, original process, passage tickets,
pawners' checks, powers of attorney, prox-
ics, protests, warehouse receipts, weighers'
returns, satisfactions of judgments, sheriffs'
returns, receipts for money or property, &c.

The new location, 87 Cedar street, was near the northeast corner of Broadway. Samuel Booth, who had been president and at the same time was also listed as a printer at 24 Vesey street, does not appear to have been connected with the company after 1866. William A. Booth, probably his brother, was mentioned as heading the firm. William P. Coe continues as "treas." and later as "sec."

As early as 1860 William A. Booth was listed as "pres. 128 B'way, & sugar, 95 Front, & West c King, h 19 E. 14th." The first address was at or near the northeast corner of Cedar street; Nos. 126 and 128 were the same building, and probably 124 was included. It was occupied by the American Exchange Bank—"Capital \$5,000,000; Par, \$100; William A. Booth, Pres.; Geo. S. Coe, Vice Pres." Both men were directors. The building also housed the American Exchange Fire Insurance Co.—"Capital \$200,000; Par \$100," of which Booth was a director. In 1862 Booth is out as President of the bank but continued as director of both the company and bank until 1866. In 1865 he was president of the American Seamen's Friend Society at 80 Wall Street.

The second address "95 Front" was the office of the sugar business in which Booth was interested. There he was in partnership with James A. Edgar in the firm of Booth & Edgar. The directory listing reads: "com. mers. & office for New York Steam Sugar Refinery, 95 Front." The building at "West c King" seems to have been a warehouse.

Sometime before May 1, 1870 the business of the American Phototype Co. was removed to 24 Vesey street where it remained, with the same officers, until late in 1877. This location was on the north side between Broadway and Church street, facing St. Paul's graveyard.

The 1877 Postal Card Contract

The government contract for U. S. Postal Cards with the Morgan Envelope Co. was about to expire on July 1, 1877.⁽⁴⁾ Accordingly, on April 10th the Postmaster General advertised for new bids, the period being four years. The eighteen bids were formally opened May 16th and the low bidder was:

	per 100 in 1 color	in 2 colors
American Phototype Co., N. Y.	60 56/100c	73 43/100c

The new contractor had a plant in Springfield, Mass., and work preparatory to making postal cards started immediately. Arrangements were made with the Parsons Paper Co. of Holyoke, Mass. for the card stock. The date of the new issue is stated to have been September 29, 1877.

The business was carried on in Springfield for two years. Then in order to save the expense and risk of transporting the card stock from the mill, a new building was erected in Holyoke and the company removed there in the spring of 1879 to remain until the expiration of their contract.

The Final Address

Am. Phototype Co. (William A. Booth, Pres.; William P. Coe, Sec. Capital, \$30,000. Par, \$5.00)
182 William

This address was one door removed from the northeast corner of Spruce street. It is the final listing of the company in New York City, which appears in Wilson's Co-Partnership Directory for 1879.

In 1899 the authors of the Boston Revenue Book wrote:

We now come to a most interesting and, unfortunately, mysterious subject, i.e. the American Phototype Co., and the stamps printed by it * * *

Perhaps the story related here, half a century later, has brought some little light out of the darkness.

(4) See JOURNAL No. 28, p. 205.

Revista Filatelica Paraguaya

A Review.

Volume 4 of this most important Latin America philatelic annual for 1950 has been received. It contains 168 pages 7 x 10½ inches profusely illustrated with 881 illustrations, of which 150 are of United States stamps. Some articles are printed in English, Spanish, French, German and Italian. Why Portuguese for Brazilian readers was omitted we do not know. The 51 philatelic contributions cover stamps of all countries of the western hemisphere with an apparent, and no doubt successful, effort to fraternize all the Americas.

The articles printed in English include a "Brief History of the Development of International Postal Service" in the United States of America, by an anonymous author, who has covered his subject excellently from 1639 up to the present foreign air mail service. Other contributions printed in English are: "Triangular Stamps" by A. E. Could, L.L.A., and "Liechtenstein Postage Stamps" by the Very Rev. Canon Frommelt, Vaduz. "E.E.U.U. De America, Pais de Maravilla y de Cosas Grandes" in Spanish illustrates U.S.A. stamps from 1845 to date. The last 53 pages are devoted to a listing, with addresses and with some photos, of prominent philatelists by countries. The edition this year is 30,000 copies. Price is \$2 U. S. A. from Jose Mayer, Administrator de la R.F.P., c/o Editorial "Guadalupe," Calle Momsilla 3865 (Suc. 25), Buenos Aires, Argentina. (C. W. B.)

The Durand Engraving Companies

By Julian Blanchard, Ph.D.

(Continued from JOURNAL No. 27, Page 150.)

Durand & Co. (1839-1842)

The previously quoted article in *The Illustrated Magazine of Art* continues with the biography of Cyrus Durand thus: "We find, in the following year [1837], the firm of Durand & Co., bank-note engravers. This partnership continued for two years and better, and was anything but a happy or profitable engagement for him. It was dissolved in 1840."



Portion of a Specimen Sheet of Durand & Co.

Here again there is some discrepancy as to dates in comparison with the record in the directories. The firm is first listed in 1839/40 at 26 Wall Street, the next two years at the same address, and in 1842/43 at 115 Merchants Exchange, there being no directory for the following year. After that it appears no more. The principal in this business was Cyrus Durand, but who constituted the "Company" is not known. A puzzling fact is that Cyrus is individually listed in the 1839/40 directory with business address 14 Gold Street and home 122 Cedar Street; and in 1840/41, business 33½ Ann Street, home 16 City Hall Place; after that he is not listed individually until 1846/47, when his business is at 35 Spence Street and home in New Jersey.

The above mentioned biography treating of this period of his life has the following: "About the period last-mentioned, we find him the inventor of the *red-letter*, for the greater security of bank-notes against counterfeiting by alterations; and also a machine for printing calico from rollers. This machine was a practical thing, and produced some pleasing work, especially for curtain and furniture calico." With regard to the "red-letter" invention, an advertisement by the firm in Hunt's *Merchants' Magazine and Commercial Review* for February, 1843, is more or less explanatory. It is headed BANKING INSTITUTIONS, continuing thus: (7)

Are informed, that DURAND & CO. have lately made an improvement in Bank Note Engraving and Printing, and are now prepared to execute Engraving and Printing in a style which cannot be counterfeited, or the denomination altered.

The vast amount of altered bills now in circulation, makes their discovery of a *Chemical Unalterable Red Ink*, in which the denominations are printed, of the utmost importance. The following certificates from eminent chemists corroborate its value.

(7) From a photostat of the original presented to the writer by Winthrop S. Boggs.

Certificates to the Permanence of the Red Ink:—I have tested some specimens of bank note printing, handed to me by Messrs. Durand & Co., for the purpose of ascertaining whether the red coloured letters could be removed by chemical or other means, without injuring the dark-coloured ink or the paper. The results of the various trials I have made, fully satisfy me, the red letters cannot be removed without disfiguring the face of the bill, so as to render the alteration evident. JAMES R. CHILTON, M.D.

New York. March 20th, 1841.

Two other testimonials of like nature follow, one signed by JOHN MILHAU, Chemist, all dated 1841. The fact that this advertisement appeared in February, 1843, would seem to indicate that the firm did not go out of existence before this time, or not much before. The following excerpt from a column in the *Boston Courier* of July 11, 1844, copied from *Thompson's Reporter*, bears on the matter of its termination.⁽⁸⁾

FRAUDS ON FRAUDS. [From Thompson's Reporter.] We issue the "Reporter" for the 1st of July, a few days in advance, in order to guard our subscribers against a number of the most dangerous frauds which have ever been passed on the public.

It appears that some years since the dies, vignettes, denominations, &c., &c., of the bank note engraving house of Durand & Co. were sold at auction, and now they have fallen into the hands of counterfeiters, who are manufacturing counterfeits on banks in every section of the country. The engraving being of a superior order, there is but little difference between the counterfeit and genuine notes, and in some cases it is impossible, even for good judges, to say, with certainty, which are good and which are bad. The counterfeits which have recently come to our knowledge, are— . . .

In W. L. Ormsby's 1852 book mentioned earlier⁽⁶⁾ there is further reference to the failure of Durand & Co., and the scattering of their dies; and also to the similar fate of "the unfortunate firms of Woodruff & Hammond, of Cincinnati; of Terry, Pelton & Co., of Boston; of the Boston Bank Note Company; and of Hall, Packard & Co., of Albany"; and likewise to the New York firm of Burton, Edmonds & Co.⁽⁹⁾ In collecting and studying bank notes one is likely to see numerous examples of the occurrence of Durand dies on notes of other companies, as well as on notes made by the counterfeiters.

Durand & Co. put out several beautiful Specimen Sheets of their engraving work, on one of which is given the additional address of 136 Chestnut St., Philadelphia, where some one no doubt represented the firm as agent. Another carries the names of two other representatives or associates, viz., Durand, Hammond & Mason, Cincinnati, Ohio, and V. Balch & Co., Albany. These firms we will look into next.

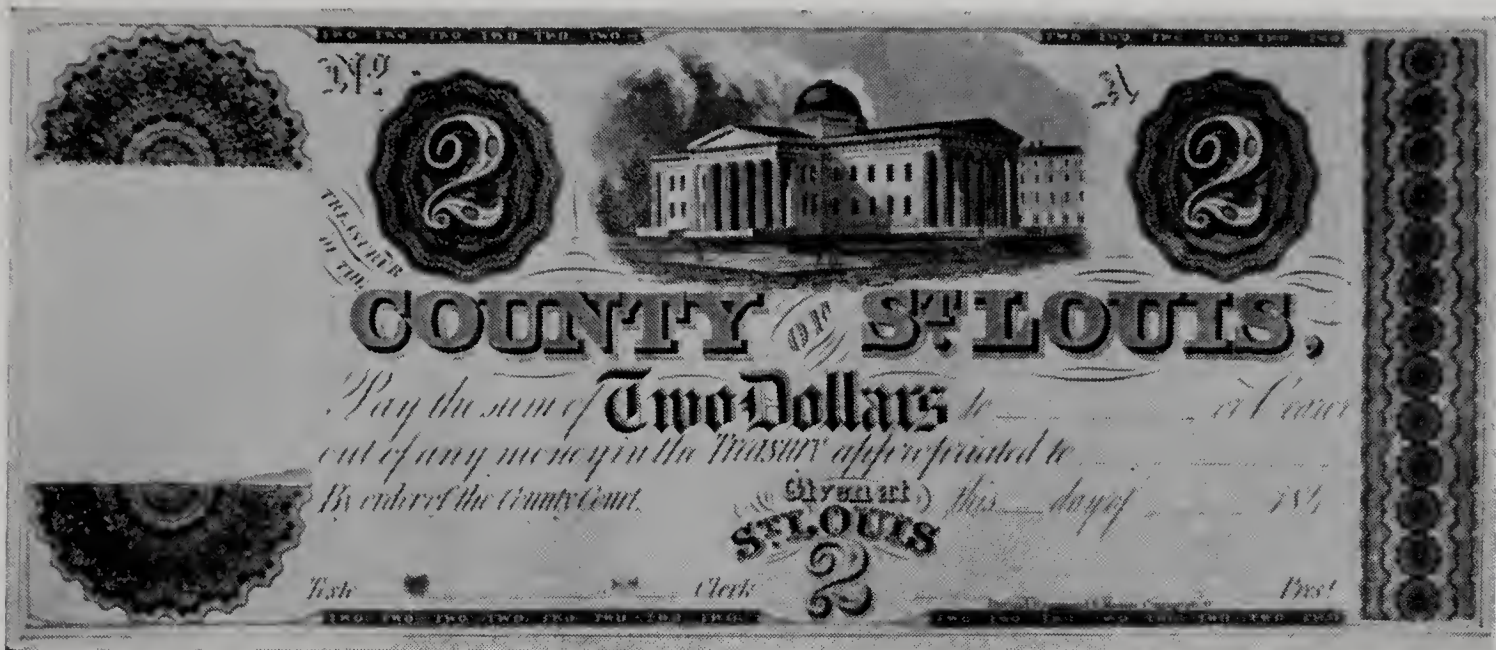
Durand, Hammond & Mason, Cincinnati, Ohio

With the exception of Cyrus Durand, who almost certainly never resided in Cincinnati, we have little or no information about this firm or its members. There is but one specimen of their work in the New-York Historical Society collection, and none has been seen elsewhere. This is a Treasury Warrant of the County of St. Louis for two dollars, and has the engraved partial date 184—. The left vignette has been cut out.

In the Cincinnati directories of this period that are available there is no mention of Durand, Hammond & Mason, but we find Woodruff & Hammond listed in 1840 as "bank note engravers, corner 4th & Main" (the firm that Ormsby mentions as having failed). William Woodruff is listed as a member of W. & Hammond, and a native of Pennsylvania; Stauffer records a William Woodruff who moved from Philadelphia to Cincinnati after 1824. J. L. Woodruff, native of New York, is listed as an "engraver at Wm. Woodruff's", and John S. Woodruff, same state, is listed as a printer. (It will be recalled that Cyrus Durand's wife Phoebe Wade had married first a Woodruff.) There is a Zelotes Mason, bank-note engraver (Pa.) in the 1840 directory; Stauffer mentions William G. Mason, of Philadelphia, 1822-45. We find no Hammond in the Cincinnati directories, but in Stauffer there is J. T. Hammond in Philadelphia in 1839—"but later he seems to have removed to St. Louis." (Could it have been to Cincinnati?) Possibly some of our readers may be able to enlighten us further on Durand, Hammond & Mason.

(8) From a photostat of the original by courtesy of Elliott Perry.

(9) See the quotation from Ormsby in JOURNAL No. 14, page 71.



Courtesy of The New-York Historical Society

Proof of a Treasury Warrant with the Imprint of Durand, Hammond & Mason

V. Balch – C. Durand

This combination of names has only recently been discovered; it appears on a proof sheet of four notes (on soft card) of the Montgomery County Bank, Johnstown, N. Y., \$1, 3, 5, 10, one of which is here illustrated. The name V. Balch is engraved on the bottom of each note on the left and C. Durand on the right, with no address. The engraved date is not completed. This imprint is not found in the New-York Historical Society collection, nor do we recall seeing there any of the vignettes used on these four notes, though the lathe work seems to be characteristic of that of Cyrus Durand. His partner here was Vistus Balch, who was principal in the firm of V. Balch & Co. mentioned above, and the vignettes were probably those of that firm. V. Balch, engraver, is individually listed in the New York directories from 1826 to 1833. There were also New York partnerships of Balch, Stiles & Co., 1828-1831, Balch, Stiles, Wright & Co., 1831-1832, and V. Balch & Co., 1833; and in the Albany directory V. Balch & Co. is listed from 1840 to 1843. The imprint of *V. Balch & Co., N. Y.* is found on an undated \$5 note of the Union Bank, Dover, N. J., in the writer's collection, and the imprint of *V. Balch Sc. Alby.* appears on an engraved and ornamented receipt, pen dated January 6, 1842, which has one of the Durand & Co. stock vignettes.



A Proof Note with the Separate Imprints of V. Balch and C. Durand

The V. Balch—C. Durand notes, together with the appearance of V. Balch & Co. on one of his specimen sheets, leave no doubt that Vistus Balch was one of Cyrus's associates in the bank note engraving business. Stauffer's brief biography of Balch is as follows:

Balch, Vistus

Born in Williamstown, Mass., Feb. 18, 1799; died at Johnstown, N. Y., Oct. 25, 1884. Vistus Balch was the son of Joseph and Mary (Watson) Balch, and a lineal descendant of John Balch who came to Cape Ann, Colony of Massachusetts Bay, in 1625, from Somersetshire, England.

Vistus Balch first appears as an engraver in Utica, N. Y., where he worked largely for the book publisher W. Williams, of that place. He was also for a time a member of the engraving firm of Balch, Rawdon & Co., of Albany, N. Y. About 1830 he left Utica for New York with Samuel Stiles, and under the firm name of Balch & Stiles they did considerable work in the latter city. Over his own name Balch engraved plates for the "New York Mirror," and a large number of portraits and book illustrations for the publishers. He worked in line and his plates possess merit.

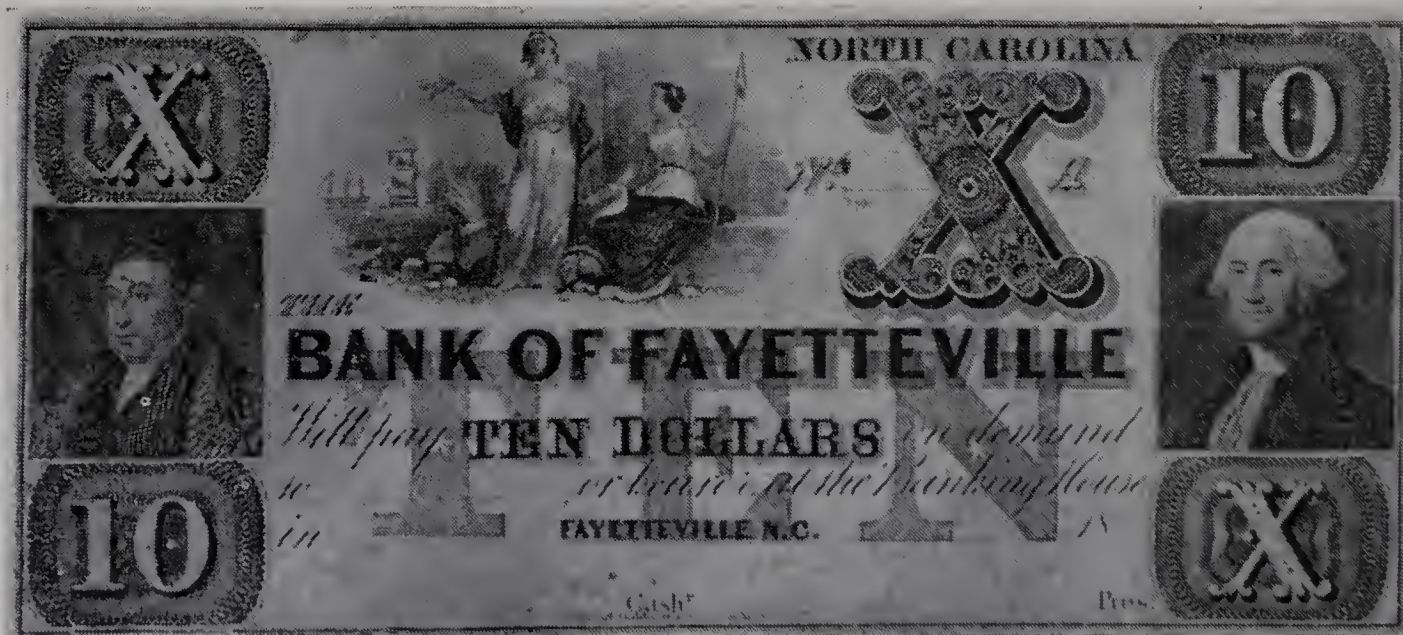
Balch drew upon stone, about 1825, a very creditable portrait of Dr. Samuel L. Mitchell, which was published by Imbert, the pioneer lithographer of New York City.

After the failure of Durand & Co., Cyrus was not connected with any engraving company for several years; but he was active in improving the geometrical lathe, and with other mechanical inventions. According to the aforementioned magazine sketch, "In 1846 he invented a routing machine for cutting figures on type-metal rollers for oil-cloth printing, which worked well, and performed the labour of several hands."

Durand, Baldwin & Co. (1849-1850)

The principals in this firm were Cyrus Durand and George D. Baldwin, the firm and each member individually being listed in the New York directory for 1849/50 and 1850/51 at 40 Wall Street. Albert G. Durand, engraver, was also listed at that address for the same years and for the preceding year 1848/1849, with home in New Jersey. He was a son of Cyrus, and may have been a member of the firm, or at least an employee. He died in 1849 (family records).

None of the biographical dictionaries of artists have anything about George D. Baldwin, and little is known beyond the fact that after this firm's dissolution he was a member of several other engraving companies, as Baldwin, Adams & Co., at the same address, 40 Wall St., from 1851 to 1854, and then Baldwin, Bald & Cousland, New York branch of the Philadelphia firm of Bald, Cousland & Co. He withdrew from the latter connection just before the consolidation into the American Bank Note Co. in 1858, and is individually listed in the New York directory for several years thereafter, at different addresses.



Bank Note with the Imprint of Durand, Baldwin & Co.



Courtesy of Frank W. Rosell

Specimens of Transfer Work by Cyrus Durand

Very few notes have been seen with the imprint of Durand, Baldwin & Co., and there are no proofs of theirs in the Durand collection of the New-York Historical Society or that of the Metropolitan Museum of Art. The company probably did very little business, and their notes are scarce.

The demise of Durand, Baldwin & Co. marked the end of Cyrus's career as a principal in any engraving company; but according to the two articles in *The Illustrated Magazine of Art* for 1854 mentioned at the beginning of this study, he was at that time with Danforth, Wright & Co., New York, "an extensive and rapidly-increasing establishment, well organized for the production of bank-notes, with new machine-work and fine designs. It is the only establishment that can produce new work from the geometrical lathe: Cyrus Durand is the only man living who is able to work such lathes, and he is connected with it." This company was one of those combining to form the American Bank Note Co., but Cyrus became a member of the rival National Bank Note Co., where he remained till his death in 1868; mention has already been made of his beautiful lathe engraving for that company, on U. S. currency. Even more definitely than his brother Asher B. can he be connected with our stamps, for to him is credited the delicate lathe work on the 1c, 3c, 5c, 12c and 24c stamps of the 1861 issue, for which the National had the government contract.⁽¹⁰⁾

Other Durand Engravers

This completes our roundup of the numerous Durand engraving companies, but with many gaps in the story remaining to be filled in. During its compilation two or three other Durands have been encountered who were recorded as engravers, but who were not principals in any of the organizations mentioned, and it may be worth while to include them here. One of these, Albert G. Durand, a son of Cyrus, has already been mentioned. Another was John Durand, listed in the New York directory in 1821 as an engraver at 27 Provost St. (the address of A. B. Durand also), of whom Stauffer writes as follows:

Durand, John

Two well-engraved vignettes on the title pages of the works of William Cowper and Thomas Gray, published in New York by R. & W. A. Bartow, but undated, are signed *Engraved by J. Durand*.

In answer to a query, Mr. John Durand, of Nice, Italy, and son of Asher B. Durand, writes that these vignettes were engraved by John Durand, a younger brother of A. B. Durand, who died about 1820, aged twenty-eight years. Mr. Durand says that his father always maintained that his brother John was the most talented member of the family at the time of his death.

⁽¹⁰⁾C. W. Brazer, *Collectors Club Philatelist*, Vol. 17, No. 4, page 287.

There was also William Durand, and according to Stauffer, "This nephew of A. B. Durand was a man of considerable mechanical ability. He was engraving for bank-note companies in New York in 1850." He is listed in the directories from 1850 to 1855 either as an engraver or as an artist. His name is not found on the incomplete Durand family chart that we have seen, which lists all the children of Cyrus but not those of his brothers.

Then we find Elias Wade Durand, another son of Cyrus, first listed as an engraver in 1846 at 71 Nassau St. He afterwards turned to painting, studying under his uncle, A. B. Durand, and is listed as an artist in 1857; but for reasons of health he was compelled to abandon all activity of this sort in favor of a more outdoor life.

And there may have been others; the Durands were indeed a talented family.

Prince Edward Island Essays and Proofs

Reviews of Magazine Articles

Prince Edward Island has recently been the subject of several very fine articles in the philatelic press.

The November 1950 issue of *The London Philatelist* has an article written by Leslie G. Tomilson, F.R.P.S.L., about the proofs and imperforate stamps of this country. This analysis was prepared by the author from a study of over three hundred specimens in his collection. Mr. Tomilson, writing on the rarity of the die proofs, mentions that the only ones existing are of the 4 pence. The die proofs of the 1p in black were made by the Royal Philatelic Society from original plates which they possess, and are not printers proofs.

The author further mentions that plate proofs of the 1c are fairly common. The only value for which trial color plate proofs exist is the 2p, in shades ranging from pink to rose.

Imperforate stamps are found in all values except 2 cents. The author says the commonest are the 2p and 4p, with the rarest in order being the 6p, 1c, 4½p, 9p, 6c, and 4c. The paper varies from a thin, often yellowish in tint, to the papers of issue, including the bluish-white mesh paper mainly found with the remainders. About 13 per cent of these are gummed paper, though every value except the 2c is found gummed. The author believes that only gummed proofs in the paper of issue should be regarded as issued imperforate stamps.

A word of warning is given about the black proofs used for illustrating J. A. Tilleard's article in *The London Philatelist* of January 1893. These pulls were taken from some of the original plates and dies which Mr. Tilleard presented to the Society.

The December 1950 issue of *The American Philatelist* has the second of a series of articles written by Mervyn V. Quarles on "The Postal History and Postage Stamps of Prince Edward Island." Several pages in this article have been devoted to essays and proofs.

The author writes that pulls taken from the dies and plates in the hands of the London Philatelic Society include the following inscriptions:

PROOFS FROM DIES OF STAMPS OF THE PENCE ISSUE

PROOFS FROM DIES OF STAMPS OF CENTS ISSUE

PROOFS FROM ORIGINAL ENGRAVED PLATE OF HEAD FOR PENCE ISSUE

PROOF FROM ORIGINAL ENGRAVED PLATE OF HEAD FOR CENTS ISSUE

There are three illustrations of essays which, though not stated, are probably of those made by the Society.

Both of these articles deserve reading by students of B. N. A. Philately.

HENRY GATES.

U. S. Stamp Designers & Engravers Tentative List

Compiled by S. Altmann, E. P. S. 25.

Largely from data accumulated by Clarence W. Brazer.

(Continued from JOURNAL No. 27, page 137.)

1894

On February 21, 1894, the Government undertook to manufacture its own postage stamps at the Bureau of Engraving and Printing. The American Bank Note Co. dies then in use were turned over to the Bureau and all the portraits were carefully reengraved. The 30c was raised in value to 50c and the 90c was advanced to \$1.00. The higher values were added. (JWS)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1c T. F. Morris	G. F. C. Smillie (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)
2c T. F. Morris Type 1	G. F. C. Smillie (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)
2c T. F. Morris Type 2	Harry L. Chorlton (HLC)	George U. Rose (HLC)	George U. Rose (HLC)
2c T. F. Morris Type 3			
3c T. F. Morris	G. F. C. Smillie (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)
4c T. F. Morris	G. F. C. Smillie (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)
5c T. F. Morris	G. F. C. Smillie (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)
6c T. F. Morris	Charles Skinner (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)
8c T. F. Morris	G. F. C. Smillie	James Kennedy (signed)	Ed. M. Hall (HLC)
10c T. F. Morris	Marcus W. Baldwin (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)
15c T. F. Morris	G. F. C. Smillie	James Kennedy	Ed. M. Hall (HLC)
50c T. F. Morris	William G. Philips (signed)	Lyman F. Ellis (signed)	Ed. M. Hall (HLC)
1.00 T. F. Morris	William G. Philips (signed)		Ed. M. Hall (HLC)
2.00 T. F. Morris	G. F. C. Smillie (signed)	Lyman F. Ellis (signed)	Ed. M. Hall (HLC)
5.00 T. F. Morris	William G. Philips (signed)	James Kennedy (signed)	Ed. M. Hall (HLC)

In 1898-99 only the colors were changed on the values from 1c to 15c.

1898—Trans-Mississippi Exposition

1c R. O. Smith (B)	G. F. C. Smillie (diary) Etched by H. L. Chorlton (HLC)	D. S. Ronaldson (B)	D. S. Ronaldson (B)
2c R. O. Smith (B)	Marcus W. Baldwin (B)	D. S. Ronaldson (B)	D. S. Ronaldson (B)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
4c R. O. Smith (B)	G. F. C. Smillie (diary) Etched by H. L. Chorlton (HLC)	D. S. Ronaldson (B)	D. S. Ronaldson (B)
5c R. O. Smith (B)	Marcus W. Baldwin (B)	D. S. Ronaldson (B)	D. S. Ronaldson (B)
8c R. O. Smith (B)	Robert Ponickau (B)	D. S. Ronaldson (B)	D. S. Ronaldson (B)
10c R. O. Smith (B)	Marcus W. Baldwin (B)	D. S. Ronaldson (B)	D. S. Ronaldson (B)
50c R. O. Smith (B)	G. F. C. Smillie (diary) Etched by H. L. Chorlton (HLC)	D. S. Ronaldson (B)	D. S. Ronaldson (B)
1.00 R. O. Smith (B)	Marcus W. Baldwin (B)	D. S. Ronaldson (B)	D. S. Ronaldson (B)
2.00 R. O. Smith (B)	Marcus W. Baldwin (3)	D. S. Ronaldson (B)	D. S. Ronaldson (B)

1901—Pan-American Exposition

1c R. O. Smith (B)	G. F. C. Smillie (signed) Etched by H. L. Chorlton	Lyman F. Ellis (ROS)	Robert Ponickau (JWS)
2c R. O. Smith (B)	Marcus W. Baldwin (JWS)	Lyman F. Ellis (ROS)	Robert Ponickau (HLC)
4c R. O. Smith (B)	Marcus W. Baldwin (JWS)	Lyman F. Ellis (ROS)	Robert Ponickau (HLC)
5c R. O. Smith (B)	Marcus W. Baldwin (JWS)	Lyman F. Ellis (ROS)	Robert Ponickau (HLC)
8c R. O. Smith (B)	Marcus W. Baldwin (JWS)	Lyman F. Ellis (ROS)	Robert Ponickau (HLC)
10c R. O. Smith (B)	Marcus W. Baldwin (JWS)	Lyman F. Ellis (ROS)	Robert Ponickau (ROS)

1902-1903

1c R. O. Smith (Johl)	G. F. C. Smillie (diary)	Lyman F. Ellis (B)	G. F. C. Smillie (JWS)
2c R. O. Smith (Johl)	G. F. C. Smillie (diary)	George U. Rose (B)	Robert Ponickau (JWS)
3c R. O. Smith (Johl)	G. F. C. Smillie (diary)	G. U. Rose & E. M. Weeks (B)	Robert Ponickau (JWS)
4c R. O. Smith (Johl)	G. F. C. Smillie (diary)	G. U. Rose & L. F. Ellis (B)	Robert Ponickau (JWS)
5c R. O. Smith (Johl)	Marcus W. Baldwin (JWS)	G. U. Rose & L. F. Ellis (B)	Robert Ponickau (JWS)
6c R. O. Smith (Johl)	G. F. C. Smillie (diary)	G. U. Rose & L. F. Ellis (Johl)	Robert Ponickau (JWS)
8c R. O. Smith (Johl)	G. F. C. Smillie (diary)	G. U. Rose (B)	Robert Ponickau (JWS)
10c R. D. Smith (Johl)	Marcus W. Baldwin (JWS)	G. U. Rose & L. F. Ellis (Johl)	Robert Ponickau (JWS)
13c R. O. Smith (Johl)	Marcus W. Baldwin (JWS)	Lyman F. Ellis (B)	Marcus W. Baldwin (JWS)
15c R. O. Smith (Johl)	Marcus W. Baldwin (JWS)		Robert Ponickau (JWS)
50c R. O. Smith (Johl)	G. F. C. Smillie (diary)	G. U. Rose (B)	Robert Ponickau (JWS)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1.00 R. O. Smith (Johl)	Marcus W. Baldwin (JWS)		Robert Ponickau (JWS)
2.00 R. O. Smith (Johl)	G. F. C. Smillie (diary)	G. U. Rose & L. F. Ellis (B)	Robert Ponickau (JWS)
5.00 R. O. Smith (Johl)	G. F. C. Smillie (diary)	G. U. Rose (B)	Robert Ponickau (JWS)
1903			
2c C. A. Huston Die 1 (Johl)	G. F. C. Smillie (Signed)	George U. Rose (JWS)	Robert Ponickau (JWS)
2c C. A. Huston Die 2	G. F. C. Smillie (Signed)	George U. Rose (JWS)	Robert Ponickau (JWS)
1904—Louisiana Purchase Exposition			
1c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	G. U. Rose & L. F. Ellis (Johl)	Marcus W. Baldwin (JWS)
2c C. A. Huston (Johl)	G. F. C. Smillie (Signed)	G. U. Rose & L. F. Ellis (Johl)	Robert Ponickau (JWS)
3c C. A. Huston (Johl)	G. F. C. Smillie (Signed)	G. U. Rose (Johl)	Robert Ponickau (JWS)
5c C. A. Huston (Johl)	G. F. C. Smillie (Signed)	G. U. Rose (Johl)	Robert Ponickau (JWS)
10c C. A. Huston (Johl)	George U. Rose (JWS)	Lyman F. Ellis (Johl)	Robert Ponickau (JWS)
1907—Jamestown Exposition			
1c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	G. U. Rose & E. M. Hall (Sloane)	Robert Ponickau (HLC)
2c C. A. Huston (self)	Robert Ponickau (JWS)	E. M. Hall (Sloane)	Robert Ponickau (HLC)
5c C. A. Huston (Johl)	G. F. C. Smillie (signed)	G. U. Rose & E. M. Hall (Sloane)	Robert Ponickau (JWS)
1908-09			
1c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Robert Ponickau (JWS)
2c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Robert Ponickau (JWS)
3c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Robert Ponickau (JWS)
4c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall & J. C. Benzing (self) (self)	Robert Ponickau (JWS)
5c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall & J. C. Benzing (self) (self)	Robert Ponickau (JWS)
6c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Robert Ponickau (JWS)
8c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Robert Ponickau (JWS)
10c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Robert Ponickau (JWS)
13c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall & J. C. Benzing (self) (self)	Robert Ponickau (JWS)
15c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall & G. U. Rose (self)	Robert Ponickau (JWS)
50c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall & J. C. Benzing (self) (self)	Robert Ponickau (JWS)
1.00 C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall & J. C. Benzing (self) (self)	Robert Ponickau (JWS)

1909—Lincoln Memorial

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
2c C. A. Huston (Johl)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Robert Ponickau (JWS)

1909—Alaska-Yukon Pacific Exposition

2c C. A. Huston (B)	Marcus W. Baldwin (JWS) (leaves etched by H. L. Chorlton) (HLC)	E. M. Hall (self)	Robert Ponickau (Johl)
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1909—Hudson-Fulton Celebration

2c C. A. Huston (Johl)	Marcus W. Baldwin (Johl)	E. M. Hall (self)	Robert Ponickau (Johl)
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1912-14

7c C. A. Huston (self)	Marcus W. Baldwin (Johl)	Chorlton, Chalmers & Hall	Lamasure (self)
8c C. A. Huston (self)	Marcus W. Baldwin (Johl)	Chalmers & Hall	L. S. Schofield (TFM)
9c C. A. Huston (self)	Marcus W. Baldwin (Johl)	Chalmers & Hall	Lamasure (self)
10c C. A. Huston (self)	Marcus W. Baldwin (Johl)		
12c C. A. Huston (self)	Marcus W. Baldwin (Johl)	Chalmers, Weeks & Hall	
15c C. A. Huston (self)	Marcus W. Baldwin (Johl)		
20c C. A. Huston (self)	Marcus W. Baldwin (Johl)	Chalmers, Weeks & Hall	
30c C. A. Huston (self)	Marcus W. Baldwin (Johl)	Chalmers, Weeks & Hall	
50c C. A. Huston (self)	Marcus W. Baldwin (Johl)		
1.00 C. A. Huston (self)	Marcus W. Baldwin (Johl)		
11c C. A. Huston (self)	Marcus W. Baldwin (Johl)	Chalmers, Ponickau & Hall	

1915—Panama-Pacific Exposition

1c C. A. Huston (self)	John Eissler (JWS)	E. M. Hall (self)	Louis S. Schofield (HLC)
2c C. A. Huston (self)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Louis S. Schofield (JWS)
5c C. A. Huston (self)	Louis S. Schofield (JWS)	E. M. Hall (self)	Charles M. Chalmers (Johl)
10c C. A. Huston (self)	Marcus W. Baldwin (JWS)	E. M. Hall (self)	Louis S. Schofield

1917

2.00 C. A. Huston (self)	Louis S. Schofield (self)	E. M. Hall (self)
5.00 C. A. Huston (self)	Louis S. Schofield (self)	E. M. Hall (self)

1919—Victory

3c C. A. Huston (self)	Marcus W. Baldwin (Johl) (flags etched by Chorlton) (HLC)	E. M. Hall (self)
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(To be continued.)

Christmas Seal 1950 Designer

Profile of Andre Dugo

By Edith M. Fisher, E. P. S. 582



Andre Dugo

The rain splashed against the window pane, two birds fluttered against the sill and a great Persian cat curled up comfortably on the radiator top in Andre Dugo's workshop-living room, as he talked about his design for the 1950 Christmas seal.

In spite of the chill of early Fall and of the rain that beat relentlessly on the window, there was no gloom in the Dugo home. No less than eleven vases of flowers filled the living-dining area with the brightness of a garden. Ivy and plants lined a side table and other greens hung from wall brackets. But over and above all this was Andre Dugo himself. Beaming and jovial. Had he a white beard it would be difficult to tell him from Saint Nick.

Even the easel-type table and side work-table might have been in a corner of Santa's workshop, for visible to the eye was nothing but sketches of animals, birds, children; children's books and paints of varied hue.

The furniture in the room was exquisite, Eighteenth and early Nineteenth Century French; majestic handsome pieces that would warm the heart of the most fastidious connoisseur. Yet the room was simple otherwise almost to a point of being plain. The quality of the furniture stood upon its own merit without benefit of furbelows in the way of impressive rugs or draperies.

A Plain Man

Andre Dugo, internationally known artist, sat in this mixed room of antique splendor and homey plainness in almost the same manner. His attire reminded one of a farmer; blue dungarees, blue denim shirt, old red sweater. His fringe of white hair was tousled and his chin was bristling with a five o'clock shadow. The smudge on one cheek gave

evidence that he was working with paint brush and not with hoe—although a hoe is often in his hand too. For farming is one of the delights of this remarkably simple man.

While working in his garden last summer he was accosted by a Tuberculosis worker who told him the importance of having a chest X-ray. Dugo declined pleasantly, saying he had only recently had a check-up.

Sizing up his old clothes, the woman evidently decided Dugo was not cognizant of the importance of the T.B. work and the necessity of chest X-rays. She doubted that he had had a check-up, so sales-talked him for a quarter of an hour. Dugo listened patiently and politely. He smiled and agreed. Finally he asked her to step into the house a minute.

"I think I have something that will interest you in your T.B. work," he said.

The woman hesitated momentarily and then followed. When she saw his sketch for the year's T.B. seal she could not believe her eyes.

"You mean *you* are the designer?" she asked.

"That's right," said Dugo simply. "I designed the 1943 seal too."

There were no further questions about Dugo's knowledge of the work of the T.B. Association!

His eyes sparkled as he told the story and he chuckled merrily. Life is just one big beautiful happy bowl of fun to Andre Dugo. But it was not always that way. As a boy he wanted to "draw pictures" at an early age. His father was proud of the boy's work but thought art should be a hobby and not a profession and so sent the lad off to the College of Technology in Budapest for an architectural course. Andre paid heed to his studies but weekends found him out in the country with his sketch book in hand. When he had free time he spent long hours on the bank of the Tisza River in Sznolnok, Hungary, where he was born.

It was the memory of those youthful years in Hungary he loved so much that made the artist choose his present location in Suffern, New York, for it reminds him of the area in Central Europe that he knew so well. The simple white house set amid an orchard of apple trees lies under the shadow of the Ramapo Mountains. To the East is the long stretch of Bear Mountain and in front of the house is a little winding road; just across is a small chapel nestled in the hillside. The country is dotted by lakes and the view at every turn is magnificent.

Children His Inspiration

Inside the house there is evidence everywhere of why Dugo had used a child in both the 1943 and 1950 seal designs. His love for children is perhaps his greatest joy. Second only to them is his adoration of birds and animals. Small wonder, too, that he should be writing and illustrating children's books now and that they should all feature fauna.

"I am getting such a kick out of doing the books for the kids," he said in his charming deep French accented voice that seems to have a mirthful tingle no matter what he says, "I wonder why I never started doing them before."

Apparently all he needed was an inspiration and that came in 1947 when his first grandchild was born. Since then he has devoted most of his time to delight little children, although his inspiration—Margaret—is far out in California. This past year Tom—a grandson—was born, so now he has a double inspiration.

"Everything works out so well if we only give it time," he said philosophically. "I studied at the College and my father was content and the draftsmanship training proved to be invaluable to me later in my art career."

He went on to tell of long months in a hospital after he was wounded in World War I. Time hung heavily and his sketch book was his one joy. While hospitalized he made up his mind that art must be his life work. Four years of arduous study followed and then Dugo staged a triumphal One Man Show in Budapest.

The next sixteen years were spent in Paris where he met his American-born wife, who is now Medical Secretary to the Director of the Department of Radiology at Colum-

bia Presbyterian Hospital in Medical Center. Their son Jack was born during the Paris years and he is now an engineer with Douglas Aircraft in Los Angeles.

Working in his Paris studio Dugo turned out illustrations that became known throughout Europe. His work appeared in publications in Sweden, Germany, France, England and many other countries. Highlight was his collaboration with other artists on the illustrations for *Simplicissimus*, one of the greatest satirical magazines in all of Europe. It was edited in Munich and printed in Stuttgart.

When Jack was nearly finished with his high school studies the Dugos decided to come to America so that he could take his University training here. Furthermore it was during the 1930's when the unrest in Europe was reaching a boiling point. Dugo had retained his Hungarian citizenship although he had lived in Paris for some 15 years. Should war have come then he would have been in a precarious spot—he, Hungarian, Mrs. Dugo American-born, and the son French. When the visa arrived it had to be used within three months.

Seal Design Contests

It didn't take Andre Dugo long to find his place here and when the Newel Rogers of England visited they induced him to compete in our 1943 T.B. seal contest. Rogers was an editor of the London *Daily Express* and knew about the competition through association with another friend, Frances Brophy, Assistant Seal Sale Director in New York.

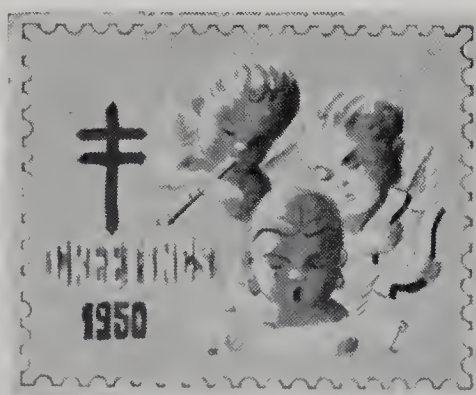
Dugo tried his luck and won top honors. The design features Santa with sleigh and reindeer riding through the air as a young child watches eagerly from the window; a sweet design and typical of the Dugo touch with child and animal in the picture. Yet somehow it pales when placed against last year's touching effect of three musical cherubs bringing song and happiness.



1943 Seal



Rejected



Rejected



Accepted

Model Designs for 1950 Christmas Seal

The fairy-like tone of the 1950 seal was printed six billion times to raise funds to combat T.B. It adorned letters not only in our forty-eight States and the District of Columbia, but also in Alaska, Hawaii, Puerto Rico, Canal Zone, Bermuda, Canada and Great Britain. There were slight variations for Canada, Bermuda and Great Britain. Identical plates were used with the deletion of "U.S.A." On the edition of the seals for the French Canadians the word "Greetings" was replaced by "Bonne Santa." Bermuda imprinted its name instead of overprinting it. Slight variations, yes, but identical to all of them is the artist behind the design, the smiling, cheery, simple Andre Dugo.

The same sweet theme noted on the seal is evident in Dugo's children's books. His very first effort, "Pete the Crow," won the Literary Guild selection for the best Juvenile Book for October, 1949. Since then there has been "Cinnamon," the story of a cocker spaniel, and "The Calf that Flew Away," which has just recently hit the bookstalls. "Joe the Blue Jay and Carl the Cardinal" will be released in the Spring. Also ready for Spring—for the Toy Fair in March—is a novel idea which Dugo does not want disclosed now; it's an ornamental child's book that should command much attention.

He never tires in his effort to amuse and often uses little Johnny, a neighbor boy, as a guinea pig for his ideas. If Johnny is bored the idea is scrapped; if he beams, so does Andre.

In between book writing, illustrating and gardening, Andre has time for his bird feeders which draw his winged friends in droves to the Viola Road home. During the blizzard of two years ago the birds came from everywhere, he said. "They wintered with us that year under the protection of the porch roof. All kinds came, turtle doves and cardinals, and there was even a fox sparrow who forgot to go away!"

The homey, happy theme of the 1950 T.B. seal design is a true reflection of the artist, who loves the simple touch. It is a design from the heart and it seems likely that the three little cherubs represent the two beloved grandchildren and the little critic, Johnny.

Bruns Panama Collection

At the National Philatelic Museum

Among the many delightful exhibits at the National Philatelic Museum in Philadelphia during the 1950 American Philatelic Congress Show, this reporter found himself returning again and again to a comprehensive showing of the 1906-1907 issue of Panama, property of Franklin R. Bruns, Jr. This was a highly specialized collection including impressions of the vignettes, frames and completed designs of this bi-colored issue. Original portrait photographs by C. Endora, noted photographer of Panama, used in designing the vignettes contributed much to this grand display. This collection was fully written up in the July 1948 issue of *The Collectors Club Philatelist*, by Philip H. Ward, Jr. Bruns also entered a small but important exhibit of Dominican Republic 1902 issue including original sketches, essays and proofs. Also he presented an unusually fine showing in rare die essays and proofs of the Presidential issue of Liberia.

As usual, essays and proofs were noted here and there throughout the show. John Britt displayed a portion of his very fine Airpost essays and proofs; across the aisle we noted a splendid showing of those seldom seen Sanitary Fair issues in essays and proofs from the collection of George B. Wray. Steve Rich with early Italy, Joe Mandos and his Guatemala, and Milton Cohen's well known New York Postmaster Provisionals included essays and proofs.

A grand display of 19th Century U. S. by Donald M. Steele bristling with rarities and containing essays and proofs in all the issues was a treat for the U. S. collector. Your reporter exhibited Swiss essays illustrating his paper "Essays and Proofs—Why?" published in the Congress Book. —G. W. C.

Switzerland

Its Essays and Proofs

Addenda

By George W. Caldwell, E. P. S. 318

(Continued from JOURNAL No. 28, Page 229.)

B. Postal Adhesives—Special

As defined in the original text of this monograph,⁽⁶⁸⁾ a special stamp is one for which no postal need existed, as that particular denomination already was provided in the regular series.

Discussed in this Addenda are Commemoratives, Semi-Postals, and Propaganda Stamps which were not treated in the original text.

Commemorative Issues

Some of Switzerland's commemorative issues partake also of the character of semi-postals in that they were issued at a price in excess of their franking value. For convenience, we arbitrarily discuss them under the commemorative grouping. Cross-reference is made in the semi-postal group.

Peace Issue, 1919

Anticipating the termination of World War I and wishing to be prepared to commemorate that event postally, the Department in 1917 invited ten prominent artists to essay designs for a series of postage stamps. From the designs submitted, the Department selected those of Ed. Vallet of Saviese, P. Th. Robert of St. Blaise, and Otto Baumberger of Zurich; and assigned them respectively to the values of 7½ Centimes, 10 Centimes and 15 Centimes (Scott's designs A32-34). J. Sprenger of Bienne engraved the original dies in steel.

Documentation concerning the plates is not available. However, the author suspects they were 25-subject nickel electrotypes. And considering the quantities issued it is assumed four of these were used as an assembly in the typographic printing which took place in the Mint.

The Sihl Mills supplied a chalky surfaced, watermarked paper. This was the first time such paper had been used by the Swiss. The watermark is difficult to see, which probably accounts for an incorrect designation in Scott. The stamps were perforated 11¾ and were placed on first day sale August 1, 1919.

The author knows of no essays nor proofs in private ownership.

Universal Postal Union, 1924

On October 9, 1924 the Department issued two stamps (Scott's designs A37-38) commemorating this postal reform. The Swiss specialized catalogs designate these as a 50th anniversary issue. In view of the fact that the 1900 set commemorating this Union is designated in those catalogs as a 25th anniversary issue, some confusion exists in the minds of many philatelists as to what actually was being commemorated. With the view to clearing up this confusion, we record a few pertinent facts.

(68) See JOURNAL No. 14, page 99.

On September 15, 1874 a meeting of delegates from twenty-two governments opened in Bern. Fourteen sittings were held and on October 9th of that year the representatives signed a treaty subject to ratification by their respective governments. The effective date selected for this treaty to come into force was July 1, 1875. The exchange of ratifications took place in Bern on May 3, 1875.

Thus it is clear that the earlier issue commemorated the 25th anniversary of the official birth of the Union, whereas the later one which we now have under discussion refers to the preliminary sessions, and more particularly to the signing of the treaty by the delegates. It should be noted that the date of that signing appears in the stamp design and corresponds with the date of issue of the stamp.

Two values comprise this issue: 20 Centimes and 30 Centimes. These were essayed by A. Tieche and W. Stettler respectively, both of Bern. The building embodied in the designs is that of the Federal Diet in which this first meeting of the Union was held. Intaglio copper electrotypes were used in the printing, the 20 Centimes by the Federal Printing Plant and the 30 Centimes by Orell Fussli of Zurich. The paper is watermarked and contains the usual red and blue granite fibers. Presumably this was supplied by the Sihl Mills.

Neither essays nor proofs are known to the author.

World Disarmament Conference, 1932

This forward-looking but unsuccessful movement entered its formal discussion stage on February 2, 1932, when, on that date, the first session of delegates from the principal governments of the World convened in the League of Nations building in Geneva.

The importance of this occasion prompted the Department to issue a series of stamps in honor of the event. Several artists had been invited to submit designs, of which two were accepted. The symbol of peace—a dove with an olive branch in its beak and perched on the hilt end of a broken sword—was essayed by Maurice Barraud of Geneva. This composition (Scott's design A41) was assigned to the low values: 5 Centimes thru 60 Centimes. A stylized concept representing Peace (Scott's design A42) was essayed by George Fustier of Geneva and used for the 1 Franc value.

Dies for the low values were engraved by G. Matter of Zurich and the stamps were typographed in the Postal Printing Plant. The size and type of these plates do not appear to have been philatelically recorded. The paper used was chalky surfaced granite (red and blue fibers) and contains the usual watermark.

The 1-Franc value was rotogravure printed by Courvoisier Inc., of La Chaux-de-Fonds, using unwatermarked granite paper (red and blue fibers).

Essays and proofs of this issue are not known to the author.

St. Gotthard Railroad, 1932

On May 31, 1932 the Department issued three portrait stamps commemorating the 50th anniversary of the opening of the St. Gotthard Railroad, which forms a link in the important rail system connecting Central Europe with the Mediterranean. In some records this issue is attributed to the completion of the St. Gotthard Tunnel, which provides a 9½ mile passage under the Alps between Goeschenen and Airolo. This is the attribution given in a monograph⁽⁶⁹⁾ issued by the Department in 1943. However, a gift booklet, issued for limited distribution on the occasion of the stamp issue, indicates the opening of the Railroad. Admittedly, the question is somewhat academic, but factual accuracy would seem to warrant research in an effort to discover what the Department had in mind at the time. In the meantime, the author prefers the attribution given in the booklet issued contemporaneously with the stamps.

(69) *Le Centenaire des Timbres-Poste Suisses 1843-1943*, issued by the Swiss Department of Postes, Telegraphs and Telephones—1943.

Karl Bickel of Wallenstadtberg designed the stamps (Scott's designs A43-45) and engraved the steel dies. These depict three of the men who had much to do with this railroad project: Louis Favre, builder of the tunnel, is shown on the 10 Centimes stamp; Alfred Escher, first president of the St. Gotthard Railroad, founded in 1871, is depicted on the 20 Centimes value; and Federal Councilor Emil Welti, who was Chief of the Department of Posts and Railroads at the time the line was opened, appears on the 30 Centimes stamp.

Orell Fussli of Zurich printed these stamps, using intaglio plates—probably copper electros—and watermarked granite paper (red and blue fibers). The size of the plates is not available.

The gift booklet to which reference has been made contains the only proofs of this issue known to the author. The booklet consists of seven very light-weight cardboard pages of pale buff color in a cardboard cover tied with a silk cord of alternate red and white strands, the national colors of Switzerland. Three of the pages are die sunk proofs of this issue; three others contain a mint block of four and a similar block post-marked May 31, 1932, the day of issue of the stamps. The seventh page functions as a fly-leaf carrying the legends *Zum fünfzigsten Gedenktage der Eröffnung der Gottardbahn/ Souvenir du cinquantième de la ligne du St. Gotthard/ Per il cinquantesimo desercizio della ferrovia del S. Gottardo /1/VI/1882-1932*. (For the 50th Anniversary of the opening of the St. Gotthard Railroad).

Proofs

1932. Designed and engraved by Karl Bickel. Die proofs die sunk directly on card (.007") probably by Orell Fussli, Zurich.

524. 10 Centimes, red-brown (216P2).

525. 20 Centimes, red (217P2).

526. 30 Centimes, blue (218P2).

Neither essays nor additional proofs are known to the author.

Naba Block, 1934

Switzerland's first souvenir block (Scott's design A52a) was issued in honor of the National Philatelic Exhibition held in Zurich from September 29 through October 27, 1934. This block consists of four then current stamps arranged in square format and perforated within an inscriptional border. The name of the designer of this border does not appear to have been recorded philatelically.

These blocks were typographed in the Postal Printing Plant using watermarked, chalky surfaced, lightly grided granite paper (red and blue fibers). Further manufacturing details are not available.

Each ticket of admission to the show entitled its holder to purchase one of these blocks at face value. They were obtainable only at the show. The entire issue of 50,000 was sold, which speaks well for the manner in which this exhibition was supported.

The author is unaware of either essays or proofs of this block in private ownership.

League of Nations, 1938

On May 2, 1938, the Department issued four stamps (Scott's designs A63-66) commemorating the opening of the Assembly Hall of the Palace of the League of Nations. These were designed by Hans Fischer of Zurich and Bern, and rotogravure printed by Courvoisier using 100-subject etched cylinders. The layout on the cylinders consisted of four quads of 25 subjects separated by the usual horizontal and vertical gutters. Un-watermarked granite paper (red and blue fibers) was used.

We know of neither essays nor proofs in philatelic ownership.

(To be continued.)

Scott's 1951 Specialized U. S. Catalog

The news about Scott's 1951 Specialized United States Catalogue, which has just been released by Scott Publications, falls into four categories: stamps listed for the first time, numbers changed, stamps deleted and prices altered.

In the "Specimen" section of the catalogue, two items have been added: the 25c and \$5 War Savings stamps (Nos. WS1S and WS2S) handstamped SPECIMEN in violet. Fifteen new proofs are listed in the Philippines section. And a new type of Post Office Seal has been added to the 1888-94 group of type-set seals as No. OX28A.

1887 Renumbering

The regular issue of 1887 has been re-arranged in numerical sequence—1c, 2c and 3c—which is also the correct chronological sequence. They were formerly listed in the order: 2c, 3c and 1c. The 1c now becomes No. 212, the 2c No. 213 and the 3c No. 214.

Die II of the 2c carmine of 1903 has been elevated to a minor-number listing, 319f, so in future it will also appear in Scott's Standard Postage Stamp Catalogue.

Seven provisional postal cards of 1920, Nos. UX35 and UX39-44, have been deleted, due to their dubious status.

Price Changes

Fifty-seven U. S. price changes affecting Scott's 1951 Standard Catalogue, which were announced in the October issue of *Scott's Monthly Journal*, have been incorporated in the new Specialized U. S. Catalogue. In addition thousands of prices have been changed on blocks, covers and cancellations and in sections of the "S.U.S." which do not appear in the Standard Catalogue.

This 29th edition of Scott's Specialized U. S. Catalogue is again edited by Gordon R. Harmer, with the able assistance of Allan M. Thatcher. It has 559 pages, is priced at \$3.50, and its yellow board binding, stamped in red, matches Volumes I and II of Scott's 1951 Standard Catalogue. We hope to publish a more detailed review of the Proof Section in the April JOURNAL.

E. P. S. Members Win Major Awards at NASPEX

At the NASPEX 1950 National Stamp Exhibition, November 24, 25 and 26, at the Hempstead, New York, armory, the following Essay Proof Society members won awards:

Julian F. Gros:—Grand Award of the Show for his United States Revenue Essays and Proofs, showing model and bicolor essays, plate proofs on India and card, and a \$5,000 Revenue proof.

George B. Wray:—Trophy for Best Subject Matter collection, for his United States Sanitary Fair Stamps.

John A. Meurer:—Trophy for Best United States collection, for his United States Possessions: Postal Stationery, cut squares and entires, Postal Cards and Revenues.

Stephen G. Rich:—First Award for his Union of South Africa "Kings Head Issue," the 1910-26 issues highly specialized.

John J. Britt:—First Award for his France and Colonies Air Mails; Essays and Proofs.

Joseph Mandos:—First Award for his Essays and Proofs of Guatemala, showing progressive stages of the die.

Ignatz Reiner:—First Award for his famous "Black Jacks," including stamps, covers and proofs.

Julian Blanchard:—Second Award for his Revenue Stamped Paper, with die proofs of the vignettes illustrated thereon.

Robert P. Womack:—Second Award for his United States postage card proofs 1847 to 1893 complete, 1869 small numeral essays, and various trial color plate proofs.

U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 28, page 221.)

Indian Centennial Issue

Three cents—Issued October 15, 1948



972E-A. Rejected Essay
Indian and Seals of Indian Tribes



972E-B. Rejected Essay
Seals of Indian Tribes



972E-C. Rejected Essay
Seals of Indian Tribes



972E-D. Accepted Model
Map of Oklahoma and Seals of
Indian Tribes

Three Rejected Designs.

Designer—Robert L. Miller.

Engravers—Seals and Vignette, C. A. Brooks.

Frame, lettering and numerals, A. W. Christensen.

Design Essayed July 14, 1948, to V. C. Burke, Acting P.M.G.

Model Approved July 15, 1948, by V. C. Burke, Acting P.M.G.

Die Proof Approved September 9, 1948, by J. M. Donaldson, P.M.G.

Source of Design

Photographs of the five seals of the Indian Tribes furnished by the Department of the Interior, photograph of the map from National Geographic Magazine, March 1941, and photograph of characteristic sash worn by the five Indian Tribes, obtained from the National Museum, Washington, D. C.

Rough Riders Issue

No Rejected Designs.

Three cents—Issued October 27, 1948



973E-A. Accepted Model
Equestrian Statue of Captain
William O. O'Neill

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette, Carl T. Arlt and C. A. Brooks.

Ornamental Frame, C. A. Brooks.

Outline frame, lettering and numerals, E. H. Helmuth.

Design Essayed August 13, 1948, to J. M. Donaldson, P.M.G.

Model Approved August 30, 1948, by J. M. Donaldson, P.M.G.

Die Proof Approved October 6, 1948, by J. M. Donaldson, P.M.G.

Source of Design

Photograph of statue of Bucky O'Neill at Prescott, Arizona, by Sculptor Gutzon Borglum.

Juliette Low Issue

Three cents—Issued October 29, 1948



974E-A. Rejected Essay
Juliette Gordon Low and
Girl Scout Emblem



974E-B. Rejected Essay
Juliette Gordon Low and
Girl Scout Emblem



974E-C. Rejected Essay
Juliette Gordon Low and
Girl Scout Emblem



974E-D. Rejected Essay
Juliette Gordon Low and
Girl Scout Emblem



974E-E. Accepted Model
Juliette Gordon Low and
Girl Scout Emblem

Four Rejected Designs.

Designer—Wm. K. Shrage.

Engravers—Portrait and Emblem, G. A. Gundersen.

Frame, A. W. Christensen.

Lettering and numerals, J. S. Edmundson.

Design Essayed September 2, 1948, to J. M. Donaldson, P.M.G.

Model Approved September 9, 1948, by J. M. Donaldson, P.M.G.

Die Proof Approved October 11, 1948, by Joseph J. Lawler, Acting P.M.G.

Source of Design

Photograph of Juliette Low and photograph of Girl Scout Emblem furnished by the National Girl Scout News Bureau, New York City.

Will Rogers Issue

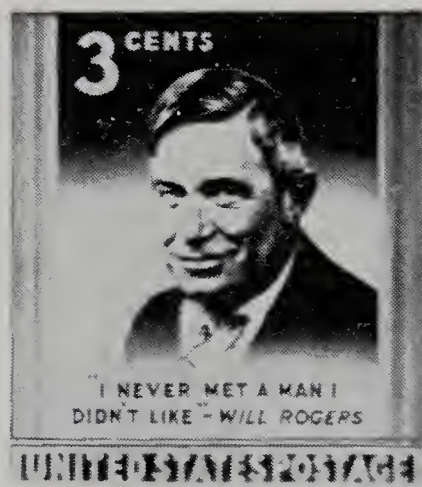
Three cents—Issued November 4, 1948



975E-A. Rejected Essay
Will Rogers



975E-B. Rejected Essay
Will Rogers



975E-C. Accepted Model
Will Rogers

Two Rejected Designs.

Designer—C. R. Chickering.

Engravers—Portrait and draperies, M. D. Fenton.

Outline frame, lettering and numerals, A. W. Christensen.

Design Essayed May 26, 1948, to Joseph J. Lawyer, Acting P.M.G.

Model Approved May 26, 1948, by Joseph J. Lawler, Acting P.M.G.

Die Proof Approved October 1, 1948, by J. M. Donaldson, P.M.G.

Source of Design

Photograph of Will Rogers furnished to the Post Office Department by the *Washington Star*.

(To be continued.)

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled
E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A, etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf.
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Dominion of Canada Addenda

1868.

25E-A. 3 Cents.

Old 24E-A.

See No. 6, p. 109; No. 15, p. 206;
No. 24, p. 234.

Scrolls added to frame.

d. Large die essay typographed on 19
f/2 dull faint y-o-yellow wove pa-
per .0045" thick with solid color
border 56 x 62mm.

33 m/1 dim dusky g-y-
green 100.00

1888.

47TC. 50 Cents.

1b. Trial color large die proof on
wove paper .0035" thick 53 x
53mm. with pencil notation on face
"rose pink & vermillion etc."
3 j/0 v. deep o-red 100.00

1897

66E-AB. ½ Cent.

See No. 6, p. 113.

b. Small die essay on 21 f/2 dull faint
o-yellow wove paper ab. 20 x
25mm.
59 m/2 dull dusky violet 100.00

- 66TC2a.** Trial color small die proof on India paper on card ab. 20 x 24mm.
65 m/1 dim dusky r-r-violet 50.00

**69E-A****69E-A. 3 Cents.**

- a. Small die essay on cardboard .013" thick ab. 30 x 23mm.
1 i/0 deep red 90.00

69E-AA. 3 Cents.

See No. 7, p. 174.

- a. Small die essay on cardboard .013" thick ab. 20 x 23mm.
11 j/0 v. deep orange 65.00
11 n/1 dim v. dusky orange 65.00
23 m/2 dull dusky yellow 65.00
39 m/1 dim dusky b-green 65.00
45 n/2 dull v. dusky b-g-blue 65.00
61 m/3 dingy dusky v-r-violet 65.00
65 m/1 dim dusky r-r-violet 65.00
69 o/5 black 70.00
- b. Small die essay on 39 f/2 dull faint blue-green wove paper .005" thick ab. 19 x 22mm.
65 m/1 dim dusky r-r-violet 75.00
67 m/1 dim dusky v-red 75.00

69E-AB. 3 Cents.

See No. 7, p. 174; No. 15, p. 268.

- a. Small die essay on cardboard .013" thick ab. 19 x 22mm.
5 i/0 deep o-o-red 65.00
9 k/0 dark r-orange 65.00
9 m/1 dim dusky r-orange 65.00
39 m/1 dim dusky b-green 65.00
61 l/1 dim v-dark v-r-violet 65.00
69 m/1 dim dusky v-r-red 65.00
69 o/5 black 70.00
- b. Small die essay on 39 f/2 dull faint blue-green wove paper ab. 19 x 22mm.
61 m/1 dim dusky v-r-violet 75.00
63 m/1 dim dusky r-violet 75.00
65 m/1 dim dusky r-r-violet 75.00

69E-AC 3 Cents.

See No. 7, p. 174.

- a. Small die essay on cardboard .013" thick ab. 19 x 23mm.
65 m/1 dim dusky r-r-violet 65.00
- c. Small die essay on 21 f/3 dingy faint o-y-yellow wove paper ab. 19 x 23mm.
61 i/3 dingy deep v-r-violet 75.00

- 63 k/1 dim dark r-violet 75.00
63 m/1 dim dusky r-violet 75.00
67 m/1 dim dusky v-red 75.00

69TC. 3 Cents.

See No. 7, p. 174.

2b. Change 7 to 2b and add—

Trial color small die proof on 39 f/2 dull faint blue-green wove paper .005" thick.

- 53 m/1 dim dusky v-blue 65.00
61 m/1 dim dusky v-r-violet 65.00

2c. Change 5 to 2c and add—

Trial color small die proof on 21 f/2 dull faint o-y-yellow wove paper ab. 19 x 22mm.

- 1 i/0 deep red 65.00

2f. Change 4 to 2f and add—

Trial color small die proof on cardboard .013" thick ab. 20 x 24mm.

- 3 i/0 deep o-red 65.00
35 k/0 dark green 65.00
37 j/4 smoky v. deep g-b-green 65.00
39 n/1 dim v. dusky b-green 65.00
41 j/3 dingy v. deep b-b-green 65.00
41 k/2 dull dark b-b-green 65.00
41 k/4 smoky dark b-b-green 65.00
47 n/1 dim v. dusky g-b-blue 65.00
49 n/1 dim v. dusky blue 65.00
55 k/2 dull dark b-violet 65.00
59 m/2 dull dusky violet 65.00
63 k/2 dull dark r-violet 65.00
65 m/2 dull dusky r-r-violet 65.00

69P. 3 Cents.

Die No. F-105.

2b. Small die proof on diagonal mesh wove paper .003" thick 22.5 x 38mm.

- 3 j/0 v. deep o-red 60.00

72TC 8 Cents.

See No. 7, p. 175.

Change 5 to 2c and add—

2c. Trial color small die proof on 21 f/2 dull faint o-y-yellow wove paper .004" thick imperf. ab. 10 x 23mm.

- 1 -/0 red 50.00
1 i/0 deep red 50.00

73aE-A. 15 Cents.

See No. 7, p. 175, 176.

2d. Small die essay on 49 d/4 smoky pale blue wove paper ab. 20 x 23mm.

- 53 k/2 dull dark v-blue 50.00

1898. See No. 7, p. 176; No. 15, p. 209; No. 27, p. 174.

78P. 3 Cents.

Die No. F-118.

1b. Large die proof on 19 f/2 dull faint y-o-yellow wove paper .003" thick

- 5 i/0 deep o-o-red 90.00

By British American Bank Note Co.



June 29, 1930. 162E-A.

Essay with "POST" at right. See No. 8, p. 228.

162E-A. 1 Cent.

- c. Small die essay on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard 54 x 59mm. initialed "P.J.V." in blue pencil and "June 29" in lead pencil. (1 of each color known)
- | | |
|----------------------------------|-------|
| 15 j/0 v. deep y-orange | 75.00 |
| 69 o/5 black (without notations) | 90.00 |

162P2. Small die proof on thick white glazed wove paper stamp size mounted on very thick 21 g/2 dull v. faint o-y-yellow cardboard 130 x 140mm. On face of card in black ink "P.J.V." and in lead pencil "4 Oct 28". (1 known)

13 i/0 deep o-y-orange	75.00
------------------------	-------

163P. 1 Cent.

- 2c. Small die proof on thick white glazed paper stamp size mounted on thick cardboard. 130 x 142mm. On face of card in lower left is mss. "A.S. / 18/8/31" (1 known)
- | | |
|-------------------------------|-------|
| 39 m/2 dull dusky b-green (N) | 75.00 |
|-------------------------------|-------|



May 16, 1930. 164E-AA

164E-AA. 2 Cents.

- 2c. Small die essay on thick white glazed paper stamp size mounted on thick cardboard 122 x 128mm.

On back of card is red oval hand stamp 51 x 31mm. containing "British Am. Bank Note Co. Ltd./ OTTAWA, ONT./ May 16, 1930" (1 known)

39 m/2 dull dusky b-green 100.00

164E-A. 2 Cents.

- c. Small die essay design as 162E-A on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard 54 x 59mm. 31 m/1 initialed "P.J.V." in blue pencil and "App-15 June 29". (1 of each color known)
- | | |
|--------------------------|-------|
| 15 j/0 v. deep y-orange | 75.00 |
| 31 m/1 dim dusky y-green | 75.00 |
| 69 o/5 black | 90.00 |

164P. 2 Cents.

- 2c. Small die proof on thick white glazed paper stamp size mounted on thick cardboard 130 x 140mm. On face of card in lower left is mss. "PJV 4 Sept. 28" (1 known)
- | | |
|-------------------------------|-------|
| 39 m/2 dull dusky b-green (N) | 75.00 |
|-------------------------------|-------|

167E-A. 3 Cents.

- c. Small die essay design as 162E-A on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard 54 x 59mm initialed "P.J.V." in blue pencil and "15 June 29" in lead pencil. (1 known)
- | | |
|----------------|-------|
| 1 k/0 dark red | 75.00 |
|----------------|-------|

167P2a. Small die proof on thick white glazed wove paper stamp size mounted on very thick 21 g/2 dull v. faint o-y-yellow cardboard 130 x 140mm. On face of card in black ink "P.J.V." and in lead pencil "15 June 29 Die 1".

1 k/0 dark red	75.00
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167P2c. Small die proof on thick white wove paper stamp size mounted on white thick cardboard 69 x 75mm initialed "J.V." in blue pencil and "App Oct. 1-29 Die 1." in lead pencil. On back of card is violet hand stamp "British Am. Bank Note Co. LIO" and written in black ink "Oct. June 29 Die 1". (2 known)

1 i/0 deep red	75.00
----------------	-------

167P. 3 Cents.

Delete in No. 8, p. 228.

168P. 4 Cents.

Delete in No. 8, p. 228.

2c. Small die proof on white paper stamp size mounted on very thick card 130 x 140mm. (1 known)

21 j/2 dull v. deep o-y-yellow (N)	—
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(To be continued.)

U. S. POSTAL CARD ESSAYS AND PROOFS

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 28, page 209.)

The 1885 Contract

All did not go well, however, during this time. The first year's production under the new management was 351,498,000, an increase of 13.90 per cent, and that of the fiscal year 1883 grew to 379,516,750, or 7.99 per cent advance; but the two following years showed for the first time a decrease in the sales. The figures for 1884 were but 362,876,750, a loss of 4.38 per cent, and the following year there was a further shrinkage to 339,416,500 a drop of 6.46 per cent. This falling off was due to three causes—a general dullness in business, the reduction of letter postage to two cents for the single rate on the first of October, 1883, and the unsatisfactory quality of the cards, which elicited general and emphatic complaint. While recognizing the difficulty of attaining at practicable figures a satisfactory grade of paper, adapted to both pen and pencil writing, the Postmaster General, in preparing the contract for 1885, determined to satisfy the just public demand; he called to his assistance one of the most expert paper-makers in the country, and after a careful series of experiments with samples, the following formula, approved by other makers, was embodied in the proposals and made part of the contract:—(2)

Specifications for 1885 Contract

"The cards must be 3 by 5 $\frac{1}{8}$ inches in dimensions, and must weigh 5 $\frac{1}{4}$ pounds per thousand finished cards, exclusive of bands and wrappers. The paper from which the cards are to be manufactured must be composed in the proportion of 25 per cent of chemical wood-pulp, and 75 per cent. of rag stock made from what are known as "No. 2 country rags," composed of about one-half soiled whites and one-half blues (except that other rags of an equivalent character and quality may be used instead, after having been approved by the Postmaster-General in writing before being used), excluding all other material except the necessary coloring matter. The rags must be washed and beaten in the washing and beating engines not less than a total of fourteen hours. The paper must be made on a Fourdrinier machine, and be sized by being run through a tub of animal sizing of the best quality, and it may be dried on the machine or in loft at the option of the contractor. The paper must also be clean and free from imperfections, run and calendered to a uniform weight and thickness, and finished on both sides suitable for printing and for writing with ink or pencil, and the same in color, quality, material, tensile strength, and in all other respects as the sample furnished to bidders, and to be made a part of the contract. The paper may also be required to be water-marked with such design as may be approved by the Postmaster-General. The right is also reserved to the Postmaster-General to change the color of the paper at any time during the existence of the contract. All paper furnished or used shall be subject to the supervision and approval of the Postmaster-General or his authorized agent before and after being printed.

"The new samples were much superior to the standard under the old contract. The paper is well and compactly made, is clear and unspotted, showing cleanness and even distribution of fiber. It has a smooth, finely finished surface, and, besides being equally well adapted to the use of pencil and pen, it admits of press copy without blurring or defacing the handwriting. Notwithstanding its lighter weight (the old cards weighing 6 $\frac{1}{4}$ pounds per 1,000), the new paper is of nearly double the tensile strength of the standard under the old contract.

"The price paid under the late contract was 54.43 cents per 1000 cards; under the contract for the four years ended June 30, 1881, it was 69.56 cents; and under the contract for the four years ended April 30 (and extended to June 30), 1877, it was \$1.39 $\frac{7}{8}$, postal cards having been introduced in May, 1873. The present rate is, therefore, scarcely more than one-third of the original one.(6)

"The Postmaster-General reserves the right to increase or diminish the standard weight of the cards at any time during the contract term, upon the condition that he shall pay to the contractor a proportionate increase or decrease of price, to be determined upon the actual cost to the contractor of the paper in use at the time of the change."

(6) Report of the Third Assistant Postmaster-General, November 18, 1885, p. 694.

In addition to these requirements as to the quality of the paper to be used, bidders were required to advance a forfeit of \$25,000 and in case of acceptance to furnish bonds in \$200,000 for the satisfactory fulfillment of their obligations. It was hardly surprising, therefore, that there were but nine bidders, whose figures per thousand finished cards were as follows:

Bill & Russell of Springfield	57.41 Cents
Holyoke Envelope Co.	57.75
Fairchild Paper Co. of Boston	57.49
J. J. Little & Co. of New York	57.49
Morgan Envelope Co.	59.67
White, Corbin & Co.	62.5
P. P. Kellogg & Co. of Springfield	68.
Weed, Parsons & Co.	70.
Calvin C. Woolworth of Albany	
(Firm of Woolworth & Graham)	47.7 for domestic card, and 40. for the international.

The latter was therefore the successful bidder, and the work was to be continued and the cards delivered at Castleton.

The design of the card was changed, to begin August 24, 1885, the dies and plates being designed and executed by the Bureau of Engraving and Printing of the Treasury Department at Washington, at the expense of the contractor. The color was made a dark brown.⁽⁶⁾

UX8 Essays & Proofs



UX8E-A.

UX8E-A. Typograph die proof of stamp design only.

On 25 g/2 dull v. faint y-g-yellowish-glazed opaque cardboard .025" thick,
64 x 83mm. On back of card is written in ink "Transfer." (1 known)
9 m/3 dingy dusky o-r-orange (brown)

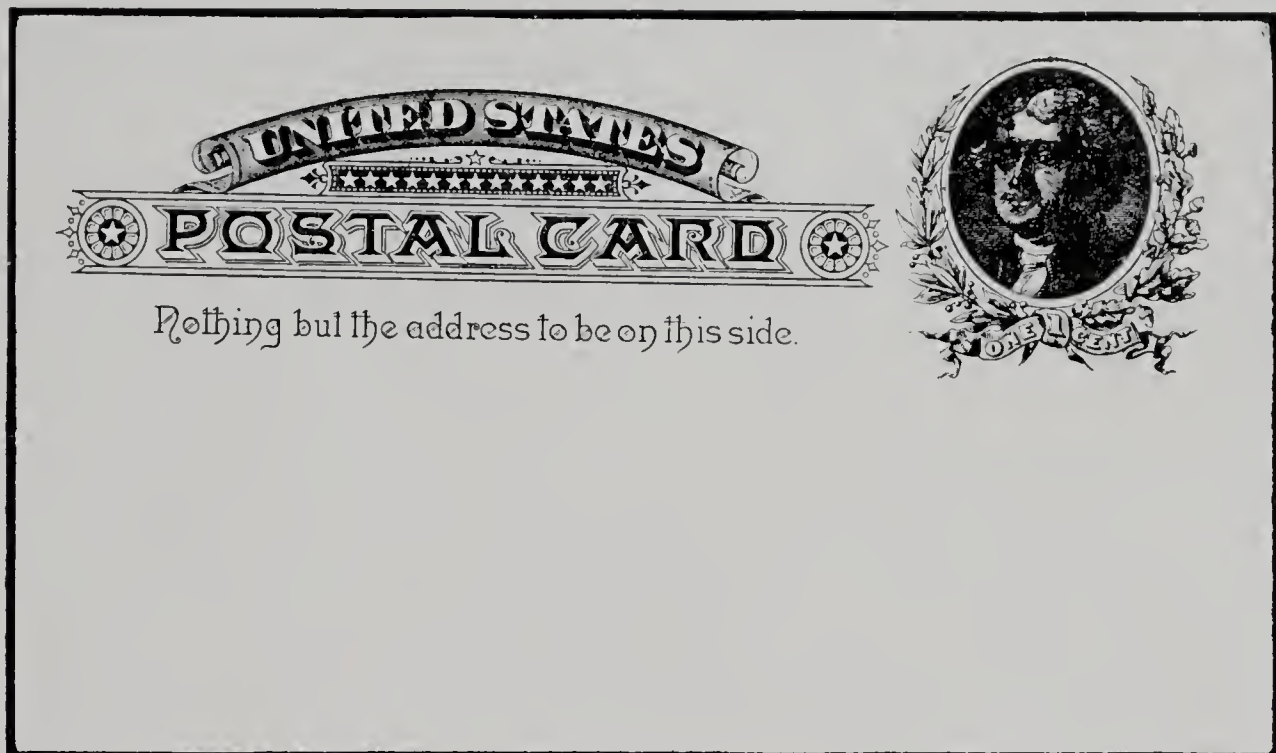


UX8E-B.

UX8E-B. Typograph die proof of inscription from unrouted die. Size of color block
125 x 57.5mm.

On white wove paper .0035" thick, 136 x 76mm. (1 known)
3 k/1 dim dark o-red (brown)

Trial Color Die Proof



UX8TC.

UX8TC1. Trial color die proof printed from above combined dies, with colorless edges of the two dies embossed.

On 21 f/2 dull faint o-y-yellow glazed opaque cardboard .023" thick, 130 x 76mm. (1 known)

1 l/1 dim v. dark red

Trial Color Proofs

UX8TC1a. Trial color typographed die proofs showing embossing on back of card.

On 19 g/2 dull v. faint y-o-yellow clear smooth card .011" thick, 130 x 76mm, showing wove screen on face.

15 k/2 dull dark y-orange (brown)

17 l/2 dull v. dark y-y-orange (brown)

37 k/1 dim dark g-b-green

43 k/0 dark g-blue

UX8TC1b. Trial color typographed die proof showing embossing on back of card.

On 19 g/2 dull v. faint y-o-yellow clear smooth card .011" thick, 130 x 76mm, showing wove screen on back.

1 m/4 smoky dusky red (brown)

5 k/1 dim dark o-o-red

11 m/2 dull dusky orange (brown)

33 k/1 dim dark g-y-green

35 m/1 dim dusky green

Specimen

Red Specimen Manuscript About 37 x 11mm.

UX8TCc. Trial color typographed proof on 19 f/2 dull faint y-o-yellow clear card with diagonal roughing on back and wove screen showing on face, .011" thick, 130 x 76mm. Without "Specimen" except where designated with S.

5 k/2 dull dark o-o-red

- S. 13 k/4 smoky dark o-y-orange
 17 k/4 smoky dark y-y-orange
 S. 17 k/4 smoky dark y-y-orange
 25 m/4 smoky dusky y-g-yellow
 39 k/1 dim dark b-green
 S. 39 k/1 dim dark b-green
 39 l/1 dim v. dark b-green
 43 k/0 dark g-blue
 43 m/2 dull dusky g-blue
 S. 43 m/2 dull dusky g-blue
 S. 45 m/2 dull dusky b-g-blue
 59 -/5 gloomy violet
 67 j/2 dull v. deep r-v-red
 S. 67 j/2 dull v. deep r-v-red

UX8TCd. Trial color typographed proof on 19 f/2 dull faint y-o-yellow clear card with smooth face and showing wove screen on back, .012" thick, 130 x 76mm.
 33 i/1 dim deep g-y-green (stamp half card seen)
 33 k/1 dim dark g-y-green (stamp half card seen)
 69 o/5 black

Trial color gray and brown cards have been seen with clipped lower left corners.

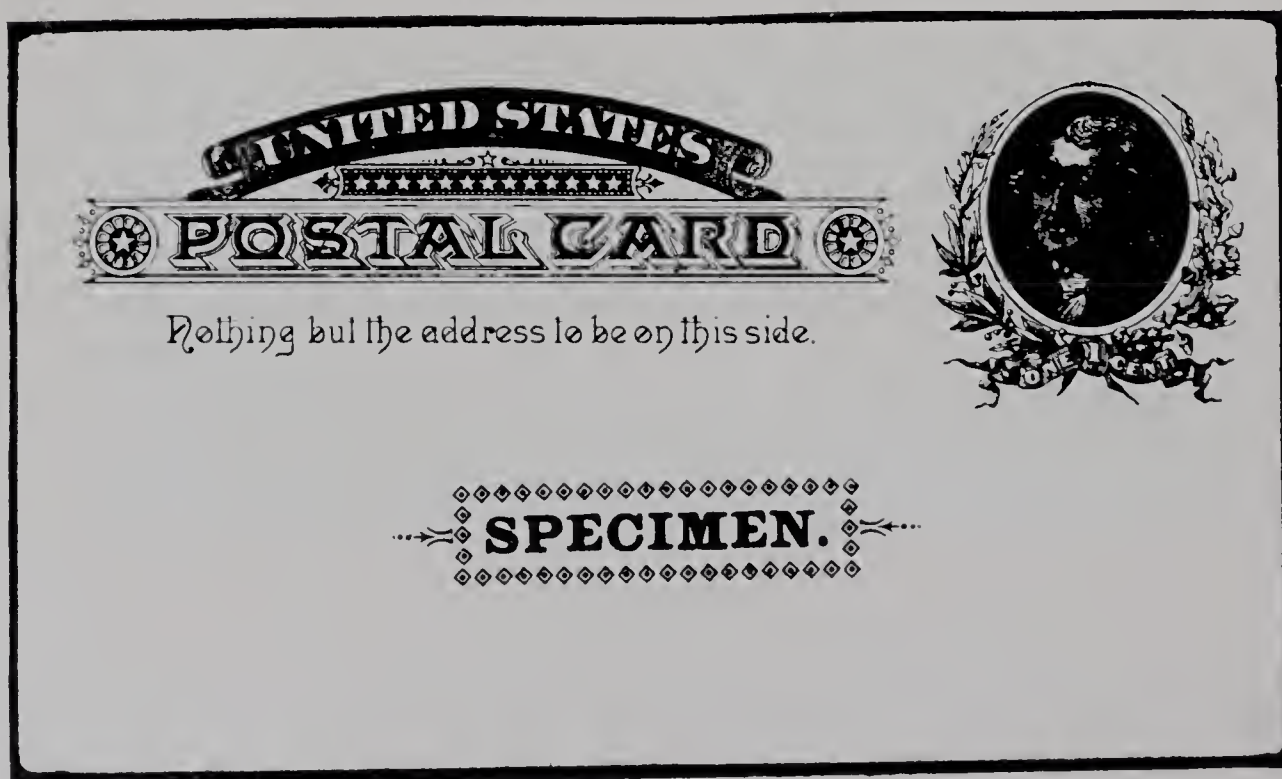
Two Color Proof

UX8TCe. Trial color typographed proof on 19 e/2 dull v. pale y-o-yellow clear card .010" thick, 130 x 76mm. Printed on both sides.
 43 m/1 dim dusky g-blue with pencil notation on reverse " $\frac{2}{3}$ blue / $\frac{1}{3}$ Raw Sienna"
 3 l/1 dim v. dark o-red (brown) printed on reverse. (1 known)

Normal Color Proof

UX8P. Normal color typographed proof on 19 e/2 dull v. pale y-o-yellow clear card .011" thick, 130 x 76mm.
 5 m/1 dim dusky o-o-red (brown)

Specimen Cards



UX8Sa.

UX8Sa. On 19 f/2 dull faint y-o-yellow clear smooth card .0115" thick, 130 x 76mm, with black printed "SPECIMEN." 20.5 x 2mm over stamp and "SPECIMEN" in rectangular border of diagonal squares 55 x 10mm in address space.

5 m/2 dull dusky o-o-red (brown)

2 other color inks reported as sienna, umber and red, but not seen.

SPECIMEN.

UX8Sb.

UX8Sb. On 19 f/2 dull faint y-o-yellow card .011" thick, 130 x 76mm, showing wove screen on back, with black "SPECIMEN" 38 1/2 x 3.5mm diagonally on face of card. 7 m/1 dim dusky r-orange (brown)

UX8Se. On 19 f/2 dull faint y-o-yellow card .011" thick, 130 x 76 mm, showing wove screen on face, with Scott's Type E "Specimen." handstamp 10.5 x 2mm diagonally under the stamp.

8 l/1 dim v. dark o-r-orange

The Issued Cards

These cards were printed in brown and they were a definite improvement over the old issue, but they were only in use for a little over a year. Sales had increased, but this was more or less of an experimental card, and they had trouble with the pigment of the ink. Furthermore the *Universal Postal Union* color was black, so these cards were discontinued on Dec. 1, 1886.

UXPa. On 19 g/2 dull v. faint y-o-yellow clear smooth card .012" thick, 130 x 76mm. The color of the ink looks as though it was a trial color proof, but due to the return address on back it is listed here.

7 n/2 dull v. dusky r-orange (brown) with return card on back "EDWARD P. GENUNG, / Produce Commission Merchant, / 283 Washington Street/ New" (York?) Stamp end only 68 x 76mm seen.

9 k/3 dingy dark o-r-orange (brown)

UX8b. On 19 e/2 dull v. pale y-o-yellow clear glazed card .0105" thick 130 x 76mm.

7 m/2 dull dusky r-orange (brown)

Oct. 2, 1885.

UX8c. On 19 f/2 dull faint y-o-yellow clear card with wove screen showing on face .012" thick, 130 x 76mm. On face of card is violet handstamp "POSTAL CARD AGENCY (arched) / OCT 2 1885 / CASTLETON, N. Y." [and in ink mss.] "Cut today." (From P. O. D. Agent Kelly collection.)

5 k/2 dull dark o-o-red (brown)

Oct. 23, 1885.

UX8d. On 19 f/2 dull faint y-o-yellow clear card with wove screen showing on back, .012" thick 130 x 76mm. On back of card is violet handstamp "POSTAL CARD AGENCY (arched) / OCT 23, 1885 / CASTLETON, N. Y.," with 70mm diameter strength testing circle broken and pencil "55" on back.

5 l/2 dull v. dark o-o-red (brown)

Feb. 5, 1886.

UX8e. On 19 f/2 dull faint y-o-yellow clear smooth card .0115" thick, 130 x 76mm with violet handstamp "POSTAL CARD AGENCY (arched) / FEB 5 1886 / CASTLETON, N. Y." and with 70mm diameter strength testing circle broken and pencil "77" on face.

5 m/2 dull dusky o-o-red (brown)

(To be continued.)

Philatelic Journals

In the *American Philatelist* for August, 1950, Editor Ralph A. Kimble publishes a catalog of 161 "Current Philatelic Periodicals of the World." All philatelic students are thus indebted to Col. Kimble for this practically complete list of present day philatelic literature, with a brief outline of the class of articles contained, the price and where they may be obtained. We are naturally pleased that he places the ESSAY PROOF JOURNAL on "the highest level." The *London Philatelist* is placed on the same level.

There are three classes of philatelic journals: (1) amateur society journals not for profit; (2) professional magazines for private profit, and (3) professional house organs to boost business. Each has its value depending upon the quality and amount of information contained for its respective field. We would like to see Col. Kimble's list separated into these three classes, and possibly further arranged by frequency of publication from bi-weekly to annual. Possibly such classifications might be applied to International Exhibitions of literature. Perhaps also the quantity and quality of illustrations might be mentioned as indicative of the interest and value to the reader. The library of the Collectors Club of New York is primarily arranged by language of the text; which is most important to most readers of limited linguistic knowledge.

In the same *American Philatelist*, Ralph R. Tingley discusses "Current Philatelic Periodicals in [65] Leading American Libraries." The statistics given are based on "the number of current and back numbers of papers." Thus those of the longest life get the chance for highest rating. Those in this list most popular with libraries appear to be the magazines or newspapers with current news, rather than those with articles of more serious content. No doubt libraries subscribe to publications known to, and requested by, their readers. Philatelists could be most helpful in subscribing to periodicals for their local libraries, public or private, where they and others may read them. Also it would be worth while to offer back files of philatelic periodicals to libraries that will provide permanent shelf room.

This JOURNAL receives over fifty current exchange periodicals from all over the world. They are examined for anything of interest to our readers and such as are noticed are reviewed, and kept for the society library. There are many that do not contain anything about essays and proofs, and the Board of Directors has decided that, due to lack of storage space, these are not to be saved. They are available from the Editor to those interested who will pay the postage, first requests first filled.

In the *American Philatelist* for July, 1950, Col. Ralph A. Kimble wrote a most valuable "Index to *The Philatelic Gazette*, 1910-1918." He well states that it "ranks among the best journals of philately ever published in the United States" and we fully agree with him. He gives a detailed history of the *Gazette*, its publishers, editors and contributors of "serious philatelic studies that has seldom been equalled by any periodical." There is also a very carefully prepared "Subject Index" by country and stamp issues, and several classes, that is very valuable to students, especially of essays and proofs. Among these pioneer studies were those by Dr. Carroll Chase on the U. S. 1847 and 1851 issues; Edward H. Mason's "Proofs of U. S. Stamps" and his "Essays for U. S. Stamps"; also Joseph B. Leavy's detailed description of the "U. S. Government Collection of Postage Stamps and Proofs," etc. etc. No matter what one collects he should find in this Index of the *Philatelic Gazette* some authoritative articles of interest and value. We owe Col. Kimble a vote of thanks for this important work.

Another "Index to Current Philatelic Periodicals" is being published serially about every six weeks in *The Stamp Lover* as compiled by Arthur Blair. It is divided under "Miscellaneous & General" and "Countries," with more or less inaccurate sub-divisions.

An excellent "Cumulative Index 1908-1948 of the *Stamp Lover*" was recently compiled by R. King-Farlow and may be had bound in cloth. Mr. King-Farlow previously published a similar "Cumulative Index of the *London Philatelist* 1922-1944."—C. W. B.

Brazer's Office Burglarized

A Generous Reward Offered

Upon return on Wednesday afternoon, January tenth, from a three weeks business and vacation trip by automobile to Clearwater Beach, Florida, Clarence Brazer found that his office safe had been burglarized. Police believe the burglars gained entry by a ladder from an adjoining roof after six o'clock on Saturday night, January sixth, when a burglar alarm in the adjoining building was rung. They say the men were professionals and may have been former members of some prison stamp club. They brought and left behind their tools, including a sledge hammer, two long crowbars, safe drill punch, etc. The wire glass window of the office was broken and the safe was forced open. They apparently knew the value of essays and proofs as only the cheaper proofs were not taken. Two stock books of U. S. postage and revenue plate proofs on cardboard, some U. S. die proofs, several approval books of U. S. postal stationery essays and proofs, with several other approval books of Newfoundland and Latin American countries from Argentine to Costa Rica, were left in the office. The Brazer Reference Collections of over fifty volumes are kept in a safe deposit vault and only a few volumes on which he was working were taken from the safe. The retail value of the stock and collection volumes stolen is between \$200,000 and \$250,000, and would have filled two large suitcases which would be as much as two men could carry. A brown walrus double handle brief case marked "C.W.B." was also taken. The Reference Collections included practically all the essays listed and illustrated in Brazer's U. S. Essay Catalog. The stock for sale was insured.

The various respective Reference Collections contained practically every United States normal color proof and trial color proof listed in Scott's U. S. Catalogue and many not yet listed. They also included practically every essay listed in Brazer's *Catalog of Essays for U. S. Adhesive Stamps* and the many *Addenda's* as published in the *American Philatelist* and the ESSAY PROOF JOURNAL, as this catalog was written from the items contained in these collections. They were the most complete collections in existence and included large blocks and sheets as made.

Dr. Clarence Brazer offers a generous reward for return of the property and information leading to the arrest and conviction of the person or persons responsible for the theft of the essays and proofs from his office at 415 Lexington Avenue, New York City, New York, sometime during the weekend of January 6, 1951. This offer expires May 1, 1951.

Should any of the items stolen above be offered for sale please immediately contact Dr. Brazer, telephone VA 6-1777 or his attorney John J. O'Connor, 100 Maiden Lane, New York, N. Y., telephone HA 2-9700; Marcel E. Chagnon of the National Board of Fire Underwriters, 85 John St., New York, telephone BE 3-1400; J. L. Racionzer, Insurance Adjuster, 26 Platt St., New York, telephone WH 3-0745; or New York Police Department Detective Connelly, telephone MU 5-1533, or Hayden, telephone CA 6-2000.

Among the Reference Collections Stolen

(1) 1845 New York Postmaster original trial color die proofs including a page from the Earl of Crawford's collection, large die sunk proofs on large cards in six colors, large die proofs on glazed paper in four colors, and the so-called reprint plate of nine trial color proofs in red, brown, green, blue, black on white stamp paper and black on bluish paper, each fully plated with the nine positions. Also die proofs and medallion head essays on India paper and on bond paper each in five colors.

(2) U. S. Special Delivery collection including original 1885 trial color proofs, 1888 pencil and ink corrected essays; the 1893 orange, 1894, 1902, 1922 10c blue and 1925 5c orange and 20c black large die proofs, and the 1903 and 1915 printings of small die proofs

from 1885 to 1908 issues complete. Also plate proofs in singles, and large blocks and strips with plate number.

(3) U. S. Postage Due collection in two Rapkin Specialist post binders, half black leather and blue cloth with gold lettering. There were the 1879 UNPAID POSTAGE essays 1c to 5c each in five colors on India paper and four colors on white glazed paper complete, as listed in Brazer's U. S. Essay Catalog. Also large die sunk trial color proofs with $\frac{1}{4}$ inch margins 1c to 50c, each in about nine colors complete, as listed in Scott's U. S. Catalog. Large die sunk proofs in normal colors of all issues from 1879 to 1895 and small die proofs of the 1903 and 1915 printings complete. Also plate proofs on India paper and cardboard in singles, blocks of four and blocks of ten with imprint and plate number, and a large die unfinished essay of the 1930 $\frac{1}{2}$ cent.

(4) U. S. 1900 to 1920 collection in similar Rapkin binder numbered 18, including the 1901 Pan American large die sunk and 1902 and 1915 printings of small die proofs; large die sunk 1902 issue unfinished essays in black, large card die sunk proofs and small die proofs of the 1903 and 1915 printings; 1903 2c die I and die II large die sunk proofs on large cards and the 1903 printing small die proofs; 1904 Louisiana Purchase large die sunk and 1903 printing small die proofs; 1907 Jamestown large die sunk and small die proofs; 1908 large die and small die proofs; 1909 Alaska-Yukon and 1912 Panama Pacific small die proofs; 1912 large and small die proofs with 2c trial color die proofs in several colors, also the small trial color proofs of each value on colored papers, including the 12c unissued essays; 1920 Pilgrim large die sunk proofs and unfinished die essays.

(5) U. S. Reference collection in two similar Rapkin binders Nos. 25 and 26, of the five printings of cardboard proofs. This included original presentation letters of the 1879, 1885 and 1893 printings, and letters with original envelopes of the 1875 Special Printing stamps and information circulars. These were mounted with the printed envelope and card proofs it contained on each page so that any cardboard proofs of each of the 1879, 1885, 1890, January 1893 and May 1893 printings could be matched for color and thickness of card with the corresponding printed envelope. It also contained India paper plate proofs in printed envelopes and circulars of information as presented to the press, of the 1869, 1870 and all official and periodical plate proofs, many still on the original cardboard backing.

(6) U. S. 1861 issue essays practically complete as listed in Brazer's Essay Catalog, on pages 31 to 44, large unfinished die essays, premiere gravure and regularly issued large die trial colors, small die of 1903 and 1915 printings, plate proofs on India paper and cardboard in singles and blocks. Also 1c trial color die and plate proofs, 3c trial color die and plate proofs and 3c finished plate proofs perforated and gummed in several shades of red on several kinds of papers, laid and colored. Also 3c small die in twelve or more trial colors on stamp paper imperforate. 1865 1c coupon die and plate essays complete including large blocks, and the 1863 2c, 3c, 5c, 10c essays Nos. 73 to 76a complete in full sheets of nine on all papers and colors cataloged. Also all 1861 experimental proofs as listed in Brazer's Essay Catalog.

(7) U. S. 1867 issue essays for various patented grills, folded and punched Nos. 84E and 85E complete as cataloged, and the Loewenberg 3c decalcomania essays in complete sheets of 25 in nearly all colors cataloged. Also all the 79E and 89E essays cataloged. Brazer's U. S. Essay Catalog was written from all the essays contained in this collection, which included all the 3c overprinted essays as listed on pages 47 to 65 of that catalog.

(8) An unmounted collection of U. S. Department large and small die proofs, trial color die proofs and Atlanta trial color plate proofs complete, including the State Department \$2, \$5, \$10 and \$20 in all bicolours cataloged by Scott. These were on approval cards and in envelopes.

(9) An unmounted collection of U. S. Periodical plate proofs, including all Atlanta trial colors, all on approval cards.

(10) An unmounted collection of U. S. Envelope entire and cut square essays, and trial color proofs including Centennial and Columbian issues. Also some U. S. Postal Cards as issued.

(11) A 1903 Theodore "*Roosevelt*" Album of U. S. small die proofs in red letter binding as issued, about 13 x 7 x 3 inches thick. It contained all the small die proofs as listed in Scott's U. S. Catalogue. There were some pencil notations under the proofs of the 1861 "First," etc. as to differences between them and the large die proofs.

(12) A Rapkin Specialist Album No. 24 of many *Post Office Seal* die essays and trial color proofs as listed, and not listed, in Scott's U. S. Catalogue, with many die sunk trial color proofs of the 1879, 1903 and 1904 issues not catalogued by Scott; a complete collection of *Telegraph* Proofs and trial colors as listed by Scott plus a sheet of Western Union plate proofs in experimental rainbow colors; a collection of *U. S. Revenue* 1c to \$50 trial bi-color small die proofs nearly complete, as listed in Scott's U. S. Catalogue table of Second, Third, and Proprietary Issues.

(13) A collection of *U. S. Postal Card Trial Color Essays and Proofs* in a red spring back album. This included all those listed in ESSAY PROOF JOURNAL No. 28, October 1950, of the 1881 issue UX7, and the 1885 issue UX8 which is to be published in JOURNAL No. 29, January 1951; and possibly some of the earlier issue UX6.

(14) A Newfoundland collection of die and plate proofs, 1857 to 1933. The 1857 issue included only a few unfinished essays. The remaining issues are practically complete in die and plate proofs, including watermarked and unwatermarked papers. There were also die essays mat mounted on thick cards, including several revenue essays with a dog vignette, etc. This collection was loaned for cataloging in the ESSAY PROOF JOURNAL.

(15) A large collection of "Unissued Stamps of the World," finished, perforated and gummed, all mounted on album pages and described in Spanish and in English on typewritten slips of paper. This collection was partially described in the ESSAY PROOF JOURNAL No. 28, pages 216 and 217, and was loaned for complete cataloging in the JOURNAL.

The Stock for Sale Stolen

(16) A green U. S. National spring-back album with all spaces filled with plate proofs on cardboard of postage and revenues, each priced. In this album was also a collection of Canada 1918 to 1943 issues of large die unfinished die essays and die sunk proofs, including the Special Delivery, Air Mail and Postage Due die proofs, of which a detailed list is available.

(17) A green album with case containing a U. S. proof collection of 485 die and plate proofs from 1847 to 1895 including 194 on India paper, 254 on cardboard, practically complete. Postage, Carriers, Special Delivery, Dues, Departments and Newspapers including 12 of 1895 large die and 25 of 1879 trial color proofs on India paper, all mounted on 45 stiff blank pages.

(18) A blue Elbe Roosevelt album collection of 836 U. S. Department proofs, including 81 small die proofs, 92 plate proofs on India paper, and 92 on cardboard, 435 Atlanta trial color proofs 1c to 90c each in red, brown, green, blue and black, 76 Specimen over-printed stamps, all neatly mounted on 90 pages with printed titles.

(19) A small red cloth stock book about 8 x 10 x 1/2 inch thick with linen pockets containing postage plate proofs of XIX Century *Canada, New Brunswick, Newfoundland, Nova Scotia* and *Prince Edward Island* in several varieties of each on India paper and on cardboard and including the Canada large and small 1868-1893 plate proofs on cardboard.

(20) A small green leather stock book about 8 x 10 x 1/2 inch thick with linen pockets containing *Hawaii* duplicate plate proofs on India paper in several varieties of each, as listed in Brazer's Hawaii Price List.

The stock books contain duplicates of items mounted in Approval Books as listed in (25) to (36) below.

(21) A black stock book about 11 x 11 x 1 1/2 inches with linen pockets containing *U. S. Plate Proofs on India Paper* in normal colors. There were from three to a dozen

varieties of all postage, revenue and match and medicine revenue proofs listed in Scott's U. S. Catalogue from 1847 to 1893 inclusive, with many blocks of four, pairs and strips. All U. S. items P3 in Brazer's Price List pages 2, 3 and in the first column of page 4 were in this stock book.

(22) A black American Philatelic Line expandable post stock book 11 x 11½ x 3 inches thick, with stiff paper pockets 4 to a page, containing *U. S. Normal Color Large and Small Die Proofs*, including small die proofs in singles and sets on original Roosevelt 1903 gray split album pages, from 1847 to 1902 postage issues; some 1915 printing sets of small die proofs of the 1893 Columbian issue without the 3c, and the 1912 Panama-Pacific set of 5; large die proofs trimmed with small margins about the die sinkage and on India paper off the card backing from 1847 to 1914 issues including all departments, etc., as listed in Brazer's 1949 Price List at top of page 5. There were several sets of each issue and many singles, including some 1912 issue small die proofs of the 1915 printing and large die sunk proofs of the Parcel Post 1c and 2c. There were also two Confederate 1862 5c black large die proofs on glazed card.

(23) A similar stock book containing all *U. S. Trial Color* plate proofs and Specimen overprinted stamps. This contained several varieties of all issues from locals and 1847 to 1890 issues of postage, all departments and newspapers, etc., on various papers. There were "Goodall" die proofs and "Atlanta" plate proofs on cardboard each in five colors; the 1861-7 1c, 3c and 12c plate proofs in many colors, the 1870 3c finished perforated and gummed in several colors, etc.; three sets of the 1861 set with numeral overprints and the 1894-1899 set of Specimen overprints, etc.

(24) A similar stock book of *U. S. Essays* of all issues from 1845 to 1894 as listed and illustrated in Brazer's Price List on pages 6, 7, 8, 9, 10, several singles of each including die essays and plate essays, blocks and miniature panes. The 1851 33E-C to N die essays from one to three of each, and 1861 and 1869 plate essays up to 8 or 10 of each, including blocks. Also some bi-color U. S. revenue essays of the 10c design with blank labels.

Approval Books Taken

One or more varieties of all essays and proofs for sale were mounted on white loose leaf three-hole punched pages 5 x 7¾ inches and bound in black leather ring "Standard" binders, with a pocket in the back cover. These are similar to the counter books used by auctioneers, but there was no printing on the pages. All items were catalog numbered and priced in pencil and the pages generally had the country and issue lettered in pencil at the top. The number of items on the page and total value of the page were penciled in the lower left corner. These 25 approval books were lettered on the spine as to issues contained at top and numbered consecutively at the bottom with ⅜ inch black paste-in letters. The pages contained at least one of each variety in stock and were exceptionally complete, including all varieties listed in Brazer's Price List, and many others. The items contained in the "Stock Books" listed above were duplicates of those in these approval books. A new 1950 price list was already set in type, similar to the 1949 list but including four additional pages mostly of Hawaii, Canada postage and revenues and British North America.

Some 12 approval books were left behind, including No. 5, *U. S. Schernikow 1861 Die Essays* 1c to 90c; No. 7, *Postage Due and Department Essays* 1867 E85 to 1898 292E, No. 8, *U. S. Envelope Essays and Trial Color Proofs* 1853 to 1894; No. 9, *U. S. Envelope essays and trial color proofs* 1887 to 1899; Nos. 10 to 14, *U. S. Postal Card essays and trial color proofs* 1872 to 1885; No. 18, *Newfoundland trial color die and plate proofs* 1857 to 1931, including postal card trial color proofs; and Nos. 19 and 20, containing *Latin America Essays and Proofs from Argentina to Costa Rica* inclusive. Some U. S. large and small die proofs on large cards and pages were also not taken.

The approval books stolen included the following as listed from memory:—

(25) No. 1A and No. 1, *U. S. Trial Color 1845-1869* die and plate proofs, including "Goodall" die and "Atlanta" plate proofs each in several colors; locals, postmasters,

1847 to 1869 issues inclusive. The New York and Providence Postmasters and 1847 issues were exceptionally complete. There were several colors of the 1856-60 5c, 24c, 90c and reissued 1875 1c. The 1861-66 issues were strong, including several premiere gravure die essays, the 3c perforated and gummed and the 2c Jackson in each color on India paper. There were also several of each color of the 12c grilled and a selected set of 1c to 90c Specimens plus a set of strips of three of each value. There was a complete set of 1861 premiere gravure issue 1c to 90c on India paper in strips of three, including two hues each of the 1c and 5c and three colors of the 3c. Also a perforated stamps set with the numeral overprint. These two books alone were priced at nearly \$16,000. The 1869 issue included a set of normal color India paper plate proofs in blocks of four. Also Atlanta trial colors of the 1847, 1851-60 and 1869 issues. There was an 1861 premiere gravure 1c blue on stamp paper imperforate.

(26) No. 2 containing *U. S. Trial Color Proofs 1870 to 1902* issues. This book included several of the 1870 3c green on red and rose papers and the 3c perforated and gummed in several colors; "Goodall" die proofs in several colors; "Atlanta" trial proofs and many others; the 1873 and 1879 10c and 15c in several colors including blocks of four; the 2c red-brown on various watermarked papers perf. and gummed. There were also sets of Specimen overprinted stamps of the 1879-1883, 1890, 1895-1899, and 1902 issues.

(27) No. 3 containing *U. S. Trial Color Proofs of Postage Due and Department* stamps. This book included original India paper and glazed paper Postage Due trial color die proofs, "Goodall" trial color die proofs and all "Atlanta" trial color plate proofs in five colors of the Postage Due and all nine Departments. Also the Postage Due and Department Specimen stamps complete except the State Department dollar values.

(28) No. 4 containing *U. S. Newspaper and Revenue Trial Color Proofs*, including *Match and Medicine* die proofs. The Newspaper "Atlanta" trial color proofs were complete in five colors. There was one \$5 Proprietary green and black proof on India paper.

(29) No. 6 containing *U. S. Essays 1845 to 1867 Issues*. This book was exceptionally complete as to the 1851 die essays in all colors, including 33E-Ka 3c brown-red. There were also the Albany and New York postmaster's die essays of the 3c, 24c and 90c; all varieties of the 1861 unfinished die essays of the 3c, 24c and 90c; all varieties of the 1861 1c coupon plate essays and a few die sunk; the 1863 2c, 3c, 5c, 10c plate essays 73E-C to 76aEd in all colors and papers 79E-A, 85E-E, 89E- and the various grilled essays, including the 82E-A 3c red on orange paper and 82 E-B on white paper. There were many of the 3c typographed and lithographed plate essays 82E-A and 82E-B and a few 82E-C 3c overprinted with safety designs.

(30) No. 15, *U. S. Possession Essays and Proofs*. This book contained all the *Hawaii* die and plate essays and proofs as illustrated and listed in Brazer's *Hawaii Price List*, nearly complete as in Scott's *U. S. Catalogue*. There were the *Cuba* 1899 set of small die proofs, *Philippines* 1906 to 1913 small die proofs and *Cuba*, *Puerto Rico* and *Philippines* 1899 Specimen stamps.

(31) No. 16, *Canada 1851 to 1903* issue essays and proofs very complete, including post office seals, registration and revenues. This book was bulging with recent acquisitions from the Wilson and Reford collections. It was largely listed and priced in detail on four additional pages to Brazer's December 1950 Price List, the proof of which had just been received from the printer.

(32) No. 17, *British North America* essays and proofs of New Brunswick, Nova Scotia and Prince Edward Island, 1851 to 1863 issues, largely plate proofs on India paper in trial colors with and without Specimen overprint in singles and blocks of four. The Prince Edward Island included about 10 or 12 large die proofs of the 6p on 2½ x 4" glazed cards. There were also "Goodall" trial color die proofs of New Brunswick 1860 issue in five colors, including the 5c Connell. Also plate proofs on card in black of the 1851 issue and the so-called reprints in singles and blocks of four.

(33) Nos. 21 to 24 containing *Latin America* essays and proofs, die and plate, of Dominican Republic, Ecuador, Guatemala, Haiti, Honduras "Seebeck" plate proofs,

Mexico from 1863 to and including the 1916 trial color overprints in singles and blocks of four, *Nicaragua* including many trial color proofs of 1862 issue 5c, and *Panama* 1887, 1892 and 1906 issues; *Paraguay* 1870 to 1884 issues and many 1911 issue trial color plate proofs in various bicolours both singles and blocks of four and six; *Peru* 1857 issue in all colors, the 1874-84 and 1895 to 1900 issues large die and plate proofs complete, 1901 to 1924 issue plate proofs, 1874-79 postage due die and plate proofs and 1899 5c die proof; *Salvador* 1867 trial color small die proofs and "Seebeck" issues in trial color plate proofs on India paper; *Uruguay* 1866 issues in several of each variety of plate proofs on card and 1884 large die and plate proofs; *Venezuela* 1882-83 issues and 1900 officials.

(34) From 3 x 5 file drawer No. 1 there were taken also many *U. S. Revenue* First, Second, Third and Proprietary plate proofs on cardboard and on India paper in blocks of four and larger, housed in 3 x 5 brown envelopes, as well as many empty envelopes. This drawer also contained a complete set of *U. S. 1869 plate essays* in all colors and shades in approval cards, also approval cards of *U. S. "seconds"* on both India paper and cardboard plate proofs.

(35) From a larger file drawer were taken several sets of *U. S. 1892 Reply Postal Card* trial color proofs on two-color cards, each in 8 or 10 colors. Also several Buser gray 20 page 5½ x 7 inch approval books containing *U. S.* plate proofs on India paper and on cardboard, including one book of *U. S. Revenue* first issue trial color proofs on India paper.

(36) The only *U. S.* stamps taken were a complete collection of 1865 large newspaper stamps, one of each variety, valued by Gibbons' price list at about \$100.

There were also stolen some *U. S.* 1870 and 1873 issue plate number and imprint strips of normal color proofs on India paper of the 2c, 10c and 15c values. Dr. Brazer was writing about the "secret" or "cancellation" marks. He had extracted these from his Reference Collection to have them photographed to illustrate the article. —C. W. B.

Obituary

Philatelists in general and essay proof adherents in particular have experienced a severe loss in the passing of Dr. Max Zirka of Haifa, at the age of 73.

Trained in the law, which he practiced during much of his life, Zirka was at heart a philatelist, a serious student of the classics, particularly the postal stationery of the Old German States, on which he was one of Europe's authorities. Some years ago he sold his enormous collection but retained his essays and proofs, which, to quote his own words, "were the cream of the collection."

Dr. Zirka was a member of the Berliner Philatelisten Club (Berlin Philatelic Club), and the Berliner Ganssachen-Sammler Verein (Berlin Cover Collectors Club). His contributions to the literature of our hobby were many and will remain as a monument to his memory. Our Society is particularly fortunate in having been privileged to publish one of his articles on Old German States envelope essays and proofs. This appeared in *JOURNALS* 11 and 14 under the title "A Romantic Raid Through the Essays of Old German Entires." In addition to important philatelic data, Dr. Zirka included personal reminiscences which added greatly to the article's human interest.

By recording his philatelic knowledge, Dr. Zirka has set a splendid example of unselfish contribution to the pleasure of others. —G. W. C.

Recess Printing from Steel Cylinders

In the *Stamp Lover* for December, 1950, there is a very lucid description, with illustrations, of the process of "Recess Printing from Steel Cylinders," as distinguished from flat plate printing, by the editors L. N. and M. Williams,—from the work of the artist on the soft steel die, through the subsequent hardening and transfer steps, to the final press work. The article is based upon current stamp production in Switzerland.

Canada—12p Die and Plate Proofs

By Henry Gates, E. P. S. 154

In April of 1851 the Province of Canada issued a series of three stamps for prepayment of postage. One denomination, the 12p, was used to pay the rate per $\frac{1}{2}$ ounce to Newfoundland, the British West Indies via Halifax and Liverpool, and for double rate letters to the United States.

The engraving and printing of this issue was done by Rawdon, Wright, Hatch & Edson, New York. The contract called for the finished stamps to be delivered at the rate of 20c per thousand. The dies, rolls and plates were furnished, however, at no cost to the Canada Post Office Department, and upon completion of each order were enveloped, sealed and deposited for safe keeping with David S. Kennedy, Wall Street banker, acting as agent for the Post Office Department. It is interesting to note that the original order was only a verbal agreement between James Morris, Postmaster General, and the stamp contractors. Following an exchange of letters a contract was signed in July, several months after the first delivery of the stamps.

The 12p die vignette was engraved by Alfred Jones, one of the foremost portrait engravers of his time. It was done under the supervision of James P. Major, head of the firm's engraving department, who probably designed this stamp. The stamp bears the head of the youthful Queen Victoria, taken from the painting by A. E. Chalon, R. A.

A transfer roll containing one relief was used to lay down a plate of 200 subjects. It consisted of two panes of 100 (10 x 10), arranged horizontally and separated by a vertical gutter 10 to 10½ mm wide. The plate shows evidence of considerable re-entering, and a normal proof is rarer than one showing re-entries. A position dot is located outside the left frame line just above the cross on the crown. But it does not occur on the first vertical row in the proof sheet. The left hand corners of all the proofs and stamps are slightly higher than the right hand ones. This was caused by the die not being engraved as a true rectangle. A characteristic common only to the plate proofs shows one of the horizontal shading lines running from the foot of T of POSTAGE and extending into the third ornament of the crown.

Plate Proofs

The 12p value was discontinued in 1854. The plate was cancelled and forwarded to Toronto in March 1857. Consequently it bore no imprints, as these were not added until late 1857. The plate proofs are the only contemporary ones known to exist. A list is as follows:

3P3.

71 o/5 black.

3P3S-Avr.

71 o/5 black, SPECIMEN in dark red.

71 o/5 black, SPECIMEN in dark green.

71 o/5 black, SPECIMEN in blue.

3P3S-Bd.

71 o/5 black, SPECIMEN in deep red.

The rarest plate proofs are those without the SPECIMEN overprint. A block of four is in the collection of Robert Hackett. Most common are those overprinted SPECIMEN vertically in red. There are 3 full sheets in the collection of Mrs. John Dale. One sheet, however, has the SPECIMEN removed. A full sheet is also in the collection of Gordon Harmer. The Pack collection contained a large block of 32 (8 x 4) and five blocks of four. The Reford collection had one full sheet which was bought by J. N. Sissons, of Toronto, and has been broken up into singles and blocks.

Die Proofs



Enlarged Die Proof Showing Scarred CE of PENCE

There were three printings of the die proofs. The second, made about 1864, was from a compound die laid down by the transfer relief rolls of the 12p and the 10c of 1859. These proofs are in various colors on several papers. Unfortunately the majority have been cut, separating the two values, and many of the examples showing the combination are probably unique. All these die proofs have the scarred CE of PENCE. It has not been established whether this is the result of deliberate defacement or some accident to the die. Original die proofs without the scarred CE are not known.

A list is as follows:

3TC2a. On India paper.
 1 1/4 smoky v. dark red.
 5 1/0 deep o-o-red.
 35 m/1 dim dusky green.
 41 m/3 dismal dusky b-b-green.

3TC2c. On bond paper .003" thick.
 13 1/0 v. dark o-y-orange.
 69 k/3 dismal dark r-v-red.
 69 m/3 dismal dusky r-v-red.

A list of the compound proofs is as follows:

3P1 & 16TC1. On India paper die sunk on card.
 71 o/5 black.

3TC2a & 16TC2a. On India paper.
 13 m/1 dim dusky o-y-orange.
 35 m/1 dim dusky green.

3TC2c & 16TC2c. On bond paper .003" thick.
 5 k/3 dismal dark red.
 45 m/4 smoky dusky b-g-blue.
 65 w/4 smoky dusky r-v-red.
 17 m/3 dismal dusky y-o-orange.
 13 m/3 dismal dusky o-y-orange.

The "Goodall" die proofs were printed by the American Bank Note Company about 1879. These are so called because Albert Goodall was president of the company at that time. There are sufficient characteristics common to these and the 1864 die proofs to assume that the compound die was also used for this printing. These proofs were printed in five colors and probably not more than 6 sets were made. As they have been so widely distributed, obtaining a complete set in five colors is a difficult accomplishment.

A list of the "Goodall" proofs is as follows:

3TC2g. On white soft proof paper mounted on card.
 5 k/1 dim dark o-o-red.
 15 m/2 dull dusky y-y-orange.
 37 m/1 dim dusky g-b-green.
 43 m/2 dull dusky g-blue.
 71 o/5 slate-black (N).

In this article I have tried to present the available information, together with my own comments. I am indebted to the fine writings of both Jarrett and Boggs. The check lists have appeared in past E. P. JOURNALS and are the research of Dr. Clarence Brazer.

Chalon's Portrait of Queen Victoria

The original portrait of Queen Victoria in her coronation robes, painted in 1839 by Alfred Edward Chalon (a native of Switzerland), was last publicly exhibited in 1897, the Queen's Jubilee Year, but its present whereabouts, if still in existence, is a complete mystery. An exquisite contemporary engraving from it was made by Samuel Cousins, from which many of the "Chalon" stamps were designed.

A copy of the painting made by John Buckley at the time of the Crystal Palace 1851 Exhibition now hangs in the Henry III Tower in Windsor Castle. Some of the higher value stamps of Queensland issued in the eighteen-eighties were the only ones copied from this painting. (From "Chalon's Portrait of Queen Victoria," by Harold G. D. Gisburn, in *Western Stamp Collector*, Jan. 2, 1951.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

Robson Lowe, Ltd., London Sale, September 6, 1950.

Reported by George W. Caldwell

New South Wales

1854	6p black, red, brown, blue, maroon, green, purple, lake and yellow essays, each with one corner blanked out, all mounted on an official sheet bearing manuscript notes of the colors and compositions of the inks used	27E	109.20
	Same in black, maroon, green, blue, yellow and brown	27E	89.60
	6p drab, blue, black and pink mounted on similar sheet, showing the condition before and after treatment with chloride of lime, muriatic acid, oxalic acid and liquid potassium. Those which have been heated and signed "Fischer"—presumably the J. H. Fischer who was manager of Perkins, Bacon & Co.'s color department at this period (20 essays)	27E	91.00
	Similar lot (16) signed "J. H. Fischer," endorsed "New Postage Stamps" and dated "May 16/55"	27E	86.80

New Zealand

1855	1p black reprinted small die essay on card made after the lettering of "New Zealand" had been superimposed on the engraving background	1E2	35.00
	1p, 2p (plates I and II), 3p, 4p, 6p and 1s black plate proofs on card (Sheet position 160)	1,4,5,11TC	5.88
	2p (plate I) blue plate proof in pair on wove paper	4P	13.30
	Similar in single on card (worn plate)	4P	6.60

South Australia

1855 & 1857	2p black plate proof and 1857 4p black; both in blocks of four	2TC5,18TC5	14.70
1860	9p gray-lilac plate proof (N) on unwatermarked paper	21P5	26.60
1867	4p claret die proof on India mounted on card	18TC1	26.60

Tasmania

1853	1p black and 4p (plates I and II) brown reprint sheets from defaced plates (total 72 pieces)	1E,2E	29.40
1855	1p red large die essay (Scott A3) on card made before name of country was added (Perkins, Bacon)	4E1	47.60
1856	6p black die proof on India paper	14TC2	11.76

Victoria

1856-58	1p carmine and 6p mauve small die proofs on thin paper, made by De la Rue & Co. circa 1870	29,30P2	46.20
	6p black plate proof in pair on wove paper	30TC5	7.30

Western Australia

1861	1p rose, 2p blue, 4p rose, 6p purple-brown and 1s green plate proof (imprimaturs) on Swan watermarked paper; last four dated "13 Dec. 1860" in pencil on back	20-24P5	28.00
	Similar lot in pairs of slightly different shades and dated as previous (5 pairs)	20-24P5	39.20

Bahamas

1869	1s black die proof on glazed card	16TC	22.40
1902	Black impression on glazed card of master die, value tablets blank; marked "Before hardening" and dated "23 Jul 02"	34E	14.00
	Similar marked "After hardening" and initialed	34E	15.40
	1p gray-green and blue plate proof, watermarked; gummed	34TC5	9.80
	Similar in gray-black and blue	34TC5	8.40
	Similar in gray-black and carmine stuck down in card	34TC5	9.80

Nevis

1861	1p blue-green plate proofs (12) in sheet on thick paper	1TC5	19.60
	4p violet similar to above	2TC5	19.60
	1c claret similar to above	4TC5	21.00

J. N. Sissons, Toronto Sale, September 19-20, 1950.

Reported by C. W. B.

Canada

1851	12p plate proof on India paper, SPECIMEN in red	3P35-Avr.	57.50
	12p plate proof on India paper on card, SPECIMEN in red, block of 4	3P35-Avr.	210.00
1897	½c-10c complete plate proofs on stamp paper imperf. o. g. sheet margin pairs	66P5-73P5	260.00
	2c purple plate proof on stamp paper imperf. block of 4	66P5	25.00
	5c blue plate proof on stamp paper imperf. o. g. block of 4	70P5	25.00
	10c brown-violet plate proof on stamp paper imperf. block of 4	73P5..	50.00
1898	½p black plate proof on stamp paper imperf. pair	74P5	25.00
	5c blue plate proofs on stamp paper imperf. o. g. vertical pair	79P5	27.50
	2c carmine plate proof on stamp paper imperf. pair	77P5	25.00
	2c carmine plate proof on stamp paper imperf. plate number block of 12	77P5	150.00
	5c blue plate proof on stamp paper imperf. o. g. pair	79P5	27.50
	7c olive yellow plate proof on stamp paper imperf. block of 4	81P5	70.00
	2c black, deep lavender and carmine plate proof on stamp paper imperf. block of 4 with imprint.	85P5	100.00
1903	1c green plate proof on stamp paper imperf. block of 4	89P5	31.00
	5c blue plate proof on stamp paper imperf. block of 4	91P5	102.50
	7c olive bistre plate proof on stamp paper imperf. block of 4	92P5	26.00
	10c dull purple plate proof on stamp paper imperf. block of 4	93P5	57.50
1927	5c-20c Historical Issue complete plate proofs on Stamp paper imperf. o. g. pairs	146,147,148P5	55.00
1927	1c orange plate proof on stamp paper imperf. o. g. pair	149P5	10.00
	2c green plate proof on stamp paper imperf. o. g. pair	150P5	10.00
	5c violet plate proof on stamp paper imperf. o. g. pair	153P5	10.00
	1c orange plate proof on stamp paper imperf. o. g. tete-beche pair	149P5	24.00
	2c green plate proof on stamp paper imperf. o. g. tete-beche pair	150P5	24.00
	5c violet plate proof on stamp paper imperf. o. g. tete-beche pair	153P5	24.25

1930	1c green plate proof on stamp paper imperf. o. g. pair	163P5	35.00
1933	5c blue Postal Union Issue plate proof on stamp paper imperf o. g. pair	202P5	45.00
	20c Grain Congress Issue plate proof on stamp paper imperf. o. g. pair	203P5	45.00
	5c blue Royal William Issue plate proof on stamp paper imperf. o. g. block of 4	204P5	90.00
1934	3c blue Cartier Issue plate proof on stamp paper imperf. o. g. pair	208P5	45.00
	2c brown New Brunswick Issue plate proof on stamp paper imperf. o. g. pair	210P5	45.00
1937	3c carmine Coronation Issue plate proof on stamp paper imperf. o. g. block of 4		150.00
1916	2c+1c yellow brown War Tax die 1 plate proof on stamp paper imperf. block of 4	MR4bP5	30.00
	2c+1c brown War Tax die 1 plate proof on stamp paper imperf. block of 4	MR4bP5	21.00

Newfoundland

1910-11	1c-15c Guy Issue complete plate proofs on stamp paper imperf. o. g. pairs	87P5-97P5	275.00
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New Brunswick

1851	(1819) 3p orange, trial color plate proof on stamp paper imperf.	1TC5	13.00
	1s violet-black trial color plate proof on stamp paper imperf . . .	3AC5	18.00

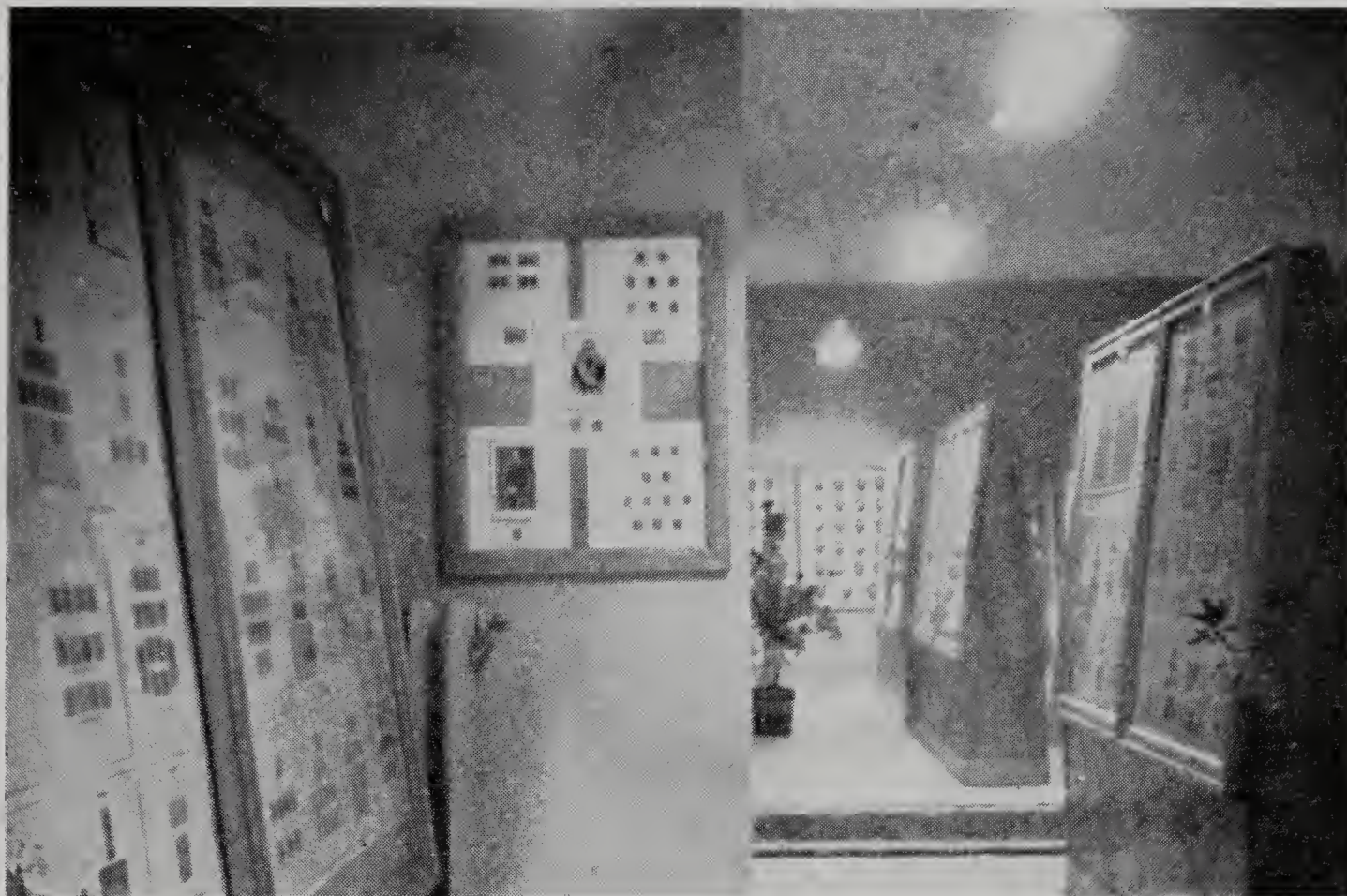
Harmer, Rooke & Co. Inc., New York Sale, October 3-6, 1950.

Reford Collection of Canada

1851	1p gray-blue Victoria B. W. & Co. plate essay on bond paper . .	1aE-A	48.00
	1p green Colony of Canada plate essay on bond paper	1bE-Ab	50.00
	6p brown Viking plate essay on wove paper mounted on brown card	2E-Ac	51.00
	3p red Beaver plate proof on India paper	1P3	20.00
	3p black trial color plate proof on India paper, block of 4	1TC3	70.00
	3p orange trial color plate proof on India paper	1TC3	14.50
	3p red plate proof on India paper SPECIMEN in red	1P3S-Ahb	14.00
	3p black plate proof on India paper SPECIMEN in orange block of 4	1TC3S-Ahb	52.00
	12p gray black "scar" die small margin proof on bond paper	3P2	92.50
	12p green "scar" die small margin proof on India paper	3TC2a	82.50
	12p "scar" and 10c, green die proof, on India paper trimmed close at t., b. and sides, on card	3TC2a,16TC2a	220.00
1855	10c brown trial color plate proof on bond paper o. g.	7TC5	37.00
	10p red-brown trial color plate proof on bond paper o. g.	7TC5	37.00
	10p dull red trial color plate proof on bond paper o. g.	7TC5	38.00
	10c black trial color plate proof on laid paper o. g.	7TC7	40.00
1857	½p black trial color plate proof on India paper SPECIMEN in red block of 8	8TC3S-Avr.	80.00
	½p black trial color plate proof on bond paper o. g.	8TC5	35.00
	½p brown trial color plate proof on band paper o. g.	8TC5	32.00
	½p green trial color plate proof on bond paper o. g. perf. 12 . .	8TC6a	34.00
	½p blue trial color plate proof on bond paper o. g. perf. 12		32.00
	7 ½p black trial color plate proof on India paper SPECIMEN in red	9TC3S-Avr.	13.00

(To be continued.)

Silver-Gilt Medal Award at EFIRA To the Essay Proof Journal



A View of the Madrid E. C. S. E. Exposition, 1950
(Centenary Exposition of First Stamps of Spain)

Showing a frame of Essays and Proofs of the exhibit by Francisco Ferrer Llull, E.P.S. 614, which was awarded a bronze medal and the commendation of the jury.

Clarence W. Brazer, Editor:

It may interest you to know that the entry of four separate examples of the *ESSAY PROOF JOURNAL* [Volume 4] at EFIRA (Exposicion Filatelica Internacional Republica Argentina), has been awarded a silver-gilt award, in the section devoted to publications by philatelic societies. It was topped only by the American Air Mail Catalogue, of the American Air Mail Society.

This exhibition was truly a remarkable affair, and one of the few which really had an unusually large proportion of prime quality material entered. So difficult was the judging that we (seven men from seven different countries) did not finish our job until only a few hours before the banquet at which the awards were to be announced. The literature section was as well represented as the stamp collection sections so that the prize is especially noteworthy. Among the other entries from the United States were the *Airpost Journal*, *The American Philatelist*, the *S. P. A. Journal*, and *Stamps*. Edwin Mueller entered his *Mercury Stamp Journal*, and Winthrop Boggs, his books on Canada.

The exhibition was as spectacular as the material entered. It was held in the magnificent Facultad de Derecho y ciencias sociales, and attracted crowds from the opening until the closing in numbers that surprised even me. Of course, admission was free so there was no means of checking attendance although I would say that at least 90,000 people—probably more—saw the show. And since the entire exhibition was planned and staged on a high, dignified plane, it was a credit to our avocation and to the ability of the organizing committee, which was equally divided between postal officials and representatives of the leading Argentine societies.

There were no Catalogues of the Efra show, just a four-fold floor plan and list of exhibitors plus frame numbers. A prize list has been promised, but as yet has not come through. A list of American winners was fully reported in the *Sunday Herald Tribune* some weeks ago. Clarence Hennen showed both at Madrid and Buenos Aires: taking a vermeil with felicitations of the Jury in the first; a gold medal for Haiti in BA and a gold medal certificate for each of his Dominican Republic and Salvador. All collections naturally had a large number of essays, original drawings and proofs. My own collection of Egypt, shown out of competition at both places, consisted of First Issue replete with essays and proofs of all known types.

Very sincerely,

Ernest A. Kehr

Judges:

Chairman—Ricardo Elicabe, Argentina

Vice-Chairman—Madio Diena, Italy

Secretaries—Alvaro Bonilla Lara, Chile; J. Charles Jewell, England; Hugo Fraccaroli, Brazil; Ricardo Banchs, Uruguay; Ernest Kehr, U.S.A.

Committees:

1. Argentine & States: Elicabe, Jewell, Fraccaroli

2. Other Americas: Banchs, Lara

3. Rest of World, Topicals, Airmails and Literature; Diena, Kehr

Reports of Chapter Meetings

New York Chapter No. 1

MAX E. ESTERNAUX, *Chairman*

ROBERT P. WOMACK, *Secretary*

Meeting of October 11, 1950, at the Collectors Club, 22 E. 35 St., New York. Members present:—Altmann, Brazer, Brooks, Colket, Connor, Esternaux, Fernald, Finkelburg, Gros, Meurer, Minuse, Queyroy, Womack, Wray; visitors:—Mr. and Mrs. Sidney Barrett, Mrs. J. E. Connor, John H. Hall, N. V. Savitzsky, Marcus White, Eleanor Wilson.

The Chairman announced that two groups had contacted the chapter requesting exhibitions: the American Philatelic Congress for a show at the National Philatelic Museum in Philadelphia, and NASPEX, at Hempstead, Long Island. John Muerer spoke in behalf of the latter, urging members to exhibit, and distributed application blanks.

It was also announced that at the urging of Mr. Bruns our chapter would have a speaker at the forthcoming A. S. D. A. show, Mr. Smeltzer having volunteered for this occasion.

Our visitor, Mr. Savitzky was the first speaker of the evening and showed essays and proofs of Ceylon from the Admiral Fred Harris collection, scheduled to be auctioned by Harmer, Rooke & Co. Included were the Perkins, Bacon & Co. reprint essays and proofs in several colors, and original plate proofs in singles and large pieces.

George Wray displayed his exhibit which won the Novice Award at the A. P. S. show in Washington recently, this being a collection of U. S. Sanitary Fairs material,—master die essays, proofs, stamps, covers, and other collateral items. The "Sanitary Fairs," it is interesting to note, were the forerunner of the American Red Cross. There followed a general discussion of these Fairs and their relation to philately.

Meeting of November 8, 1950. Present: Altmann, Adams, Blanchard, Mr. and Mrs. Brazer, Brooks, Colket, Esternaux, Fernald, Finkelburg, Gros, Holton, Hopping, Langsam, Minuse, Mott, Womack.

The meeting was opened by Chairman Esternaux, who requested that the chapter set the amount and approve our annual Christmas gift of \$25.00 to the Collectors Club, and \$15.00 to the caretakers, Mr. and Mrs. Hillyer. These were approved and the secretary was instructed accordingly.

The feature of the evening was the showing by Clarence W. Brazer of his reference collection of essays and proofs of the United States issues of 1861 and 1867. Among the outstanding 1861 material displayed were original large die essays of the "Premiere Gravures," and large blocks of India paper plate proofs and large die proofs of the 24c 1861 which were the basis of research published in the *Collectors Club Philatelist*, in which the differences between the "August" essay dies and the die proofs of the issued stamps were clearly shown. Unique model essays were shown, as well as many rare trial color large die proofs; Atlanta trial color plate proofs on card, complete; blocks, singles, and hybrids of plate proofs on India paper and card. The essays and proofs of the 1867 issue included many unique and rare essays for the grill; finished trial color plate proofs on various types of papers and with different

types of grills; decalcomania essays in sheets, including a wide range of shades in singles; typographed and lithographed reproductions of the 3c 1861 on various patent papers; bicolor die essays of the 5c 1861; and many large show pieces of essays, trial color plate proofs, and normal color plate proofs. This collection is probably the most complete in existence and represents over 20 years of sustained effort.

Julian Blanchard, the next exhibitor, showed some recent acquisitions of very rare plate proofs of early American bank notes.

Meeting of December 13, 1950. Present: Altmann, Blanchard, Brazer, Britt, Colket, Esternaux, Finkelburg, Gros, Holton, Minuse, Mott, Queyroy, Savitzsky, Womack.

A brief business meeting was held at which time Chairman Esternaux announced the winners of prizes at the recent Naspex Show who were Essay Proof Society members.

The Collector's Club requested a speaker to give a seven minute talk on Essays and Proofs at a special club program December 19, 1951. While it was felt that the time was insufficient to do justice to the subject, R. Womack volunteered to fill this assignment.

Our chapter then adjourned temporarily to meet with the Scandinavian Society, in the same building, where the feature of the evening was the showing by Lt. Robert Scherer of his prize-winning collection of essays and proofs of the Iceland Parliament Millenary Issue of 1930.

Lt. Scherer told of the difficulties of locating the material he showed, pointing out that, as most of it came from the designer of the issue, it was very rare, some pieces possibly being unique. The stamps were printed by using "line" plates and "tone" plates, one being superimposed over the other, giving a two-tone color effect. Proofs of both of these plates were shown in many colors as well as trial color proofs of both plates together.

After this very fine showing was completed, our chapter returned to our own meeting room for a few additional showings by our members: by Edmond Queyroy, some fine French presentation trial color large die proofs; and by Gordon Colket, some examples of early American engraving, including the Lord's Prayer and the Ten Commandments done in a circle of about 10 mm in diameter, by Charles Toppan.

John Muerer then made a presentation of the prizes won by our members at the Naspex show.

Chicago Chapter No. 2

DR. CLARENCE HENNAN, *Chairman*

COL. O. H. SCHRADER, *Secretary*

A meeting was held jointly with the Collectors Club of Chicago, at the Union League Club, November 8, 1950. Present:—Hennan, Meroni, Peters, Steindler, Kenworthy, Sheldon, Schrader, O'Connell, Pollack, Soutter, Gill, Adams, Lanesweert, Webster, Cannon, Eisin, Rohloff, Ross, Westphal, Bard, Ray, Newman, Kruger, Collins.

All were welcomed by the President, Dr. Hennan, who turned over the meeting to Dr. Pollack, the program chairman. Dr. Pollack then introduced the various speakers, who spoke on and showed material listed below:

- | | |
|-------------------------|----------------------------|
| (1) Julius Westphal | U. S. Proofs |
| (2) Samuel Ray | German Essays and Proofs. |
| (3) Waldo Kenworthy | U. S. Essays and Proofs. |
| (4) Jacob Bard | Mexican Essays and Proofs. |
| (5) Paul Rohloff | U. S. Essays and Proofs. |
| (6) C. C. Adams | British Proofs. |
| (7) A. C. Russo | U. S. Essays and Proofs. |
| (8) W. Lanesweert | U. S. Essays and Proofs. |
| (9) Col. O. H. Schrader | U. S. Essays and Proofs. |

The meeting adjourned about 10 P. M.

Mohawk Valley Chapter No. 3

GEORGE N. MALPASS, *Chairman*

WILLARD W. DAVIS, *Secretary*

Meeting held in Room 7, 246 State St., Schenectady, New York, October 12, 1950, at 8:00 P. M. Present:—Albert P. Bantham, David H. Burr, Willard W. Davis, George N. Malpass, James E. Lobinger.

The meeting was called to order by Chairman Malpass following a dinner held at Nicholas's Restaurant.

Minutes of the last meeting and the annual report were read and approved.

A financial report was read by the treasurer.

A motion by Burr, seconded by Lobinger, that the present chairman and the secretary-treasurer be re-elected for the following year was carried unanimously.

The chairman read a communication from the National Federation of Stamp Clubs. After a short discussion the members decided to join the Federation and the secretary was instructed to make out the application and remit the necessary fee.

The chairman also read a communication from the program chairman of The Fort Orange Stamp Club of Albany, N. Y., requesting that our chapter visit their club on Dec. 5 for an "Essay-Proof" night. After a short discussion the secretary was instructed to contact the Fort Orange Stamp Club and accept this invitation.

The meeting was adjourned at 9:45 P. M.

The Chapter presented an "Essay-Proof Night" at the December 5 meeting of the Fort Orange Stamp Club, Albany, N. Y., at which many outstanding pieces were displayed.

Charles Baldwin traced the development of a stamp from the original design to the finished product, illustrating his talk with an instructive exhibit. Albert B. Bantman exhibited the proofs of Bosnia for the issues of 1906, 1909 and 1910, together with the original border designs, which are unique.

Rare U. S. envelope proofs of the 1907 issue were exhibited by David Burr, who also gave an interesting talk on the subject, he being an authority on postal stationery. He also showed the extremely rare "blue black" five cents airmail envelope in two small sizes and two large. Of the smaller, one was used.

Willard Davis showed a number of U. S. essays and proofs, quite a number of which were in the Col. Green collection. George N. Malpass, chairman of the Mohawk Valley Chapter, who acted as master of ceremonies for the evening, showed some rare and unique essays and proofs of the Confederate States, the property of Van Dyk MacBride of Newark, and Eugene Wulfekuhler of Daytona Beach, Fla.

Philadelphia Chapter No. 4

GEORGE W. CALDWELL, *Chairman*

JOSEPH MANDOS, *Secretary*

On Thursday, November 16, 1950, the members met at the National Philatelic Museum in Philadelphia. Due to changes in the schedule of the Museum our meeting nights were changed to the third Thursday of the month, meetings to be called quarterly.

George W. Caldwell presided. Members present:—Babcock, Caldwell, Cohen, Davis, Domanski, Higgenbotham, Mandos, Widner. The meeting was a joint meeting with the Helvetia Society, and the guest speaker was Ernst Mueller of Basel, Switzerland. Mr. Mueller's talk was most interesting and his explanation of the plating of the Rayon issues of early Switzerland based on the studies by Doctor Herbert Munk held the attention of all present. Mr. Mueller gave us an added attraction by showing some of his outstanding and rare covers of the nineteenth century.

The program for the February meeting will be announced at a later date; all members of Chapter 4 will be notified.

Tulsa Chapter No. 5

D. O. BARRETT, *Chairman*

HAZEL COOMBS, *Secretary*

The 15th regular quarterly meeting was held December 1, 1950, in the home of our Chairman, D. O. Barrett, 5531 South Peoria Ave., Tulsa, Oklahoma. Present:—D. O. Barrett, Glenn R. V. Griffith, C. R. Ross, Constance G. Eirich, Hazel Coombs, and seven visitors, including the wives of our members.

Mr. Barrett presided. The minutes of the meeting of Sept. 8, 1950, were read and approved.

Mr. Barrett read a detailed report of Tulsa Chapter activities since the inception date of the chapter, June 5, 1947, and with regret presented his resignation both as Chairman and member of the Tulsa Chapter, this being made necessary by a change of residence for Mr. and Mrs. Barrett. They expect to remove early in 1951 to Boys Town, Nebraska, in order that Mr. Barrett may actively assume his new work as Curator of the Boys Town PhilaMatic Center.

Mr. Barrett's recommendation that we nominate Glenn R. V. Griffith to the office of Chairman met the unanimous approval of our group. It was moved and seconded that we accept Mr. Barrett's resignation with real regret, because all members are fully aware of the untiring work he has performed for our chapter; and it is the unanimous opinion of our members that the loss to Tulsa and our chapter can only be a real gain to Nebraska.

Mr. Griffith accepted the office of Chairman, and we feel that Tulsa Chapter has again scored in having a man like Mr. Griffith to turn to in keeping ours an active chapter.

Mr. Barrett exhibited a good many frames ready to go to the new PhilaMatic Center. The building will have about 1600 square feet of space, safe doors working on a combination lock, excellent lighting, and many modern features that will make the Center outstanding.

Mr. Ross showed a number of full pages of U. S. Notes of the types our soldiers used in World War II in Africa and Hawaii.

It was an enjoyable evening and we accepted Miss Eirich's invitation for the March meeting at her home. The meeting adjourned at 11:00 P. M.

Society Official Business

Meeting of Board of Directors

Vice-President Smeltzer called the meeting to order at 5:12 p. m., Wednesday, December 13, 1950, at the Collectors Club, New York, N. Y. The directors present were Messrs. Blanchard, Brazer, Britt, Caldwell, Gros, Mandos, Costales, Morris, Rich and Smeltzer, with a proxy from Dr. Hennan. On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of Sept. 5, 1950 were read and, on motion duly carried, accepted.

Secretary Blanchard presented applications Nos. 690 through 700, of which the first 7 had been published in the October 1950 JOURNAL. Subject to the required period of posting for the ones not yet published, all were elected to membership.

Secretary Blanchard read a communication from President Hannan about the plans of the Chicago Philatelic Society for their 1951 Open House and Exhibition, including an invitation to this Society to hold its convention during this gathering, Nov. 1 to 4, 1951, at Chicago. On motion duly carried, the matter was laid over to the next meeting of the Board.

Treasurer Gros reported that the necessary Income Tax report for us as a non-profit organization was prepared. On motion duly carried, Vice-President Smeltzer was instructed to sign it for the Society; he did so.

Treasurer Gros presented his report for the period July 1 to December 11, 1950, as annexed to the file copy of these minutes, showing cash in bank Dec. 11, 1950, \$1494.77, of which \$310.74 belonged to the JOURNAL Account; accounts receivable, Advertising in JOURNAL No. 28, \$177.54; members paid up for the year to date, 353. On motion duly carried, the report was received and accepted.

The resignations of members Milton F. Cohen and Russell K. Lee were presented and, on motion duly carried, accepted. On motion duly carried, the name of Mr. Clement S. Ernst was removed from the Society rolls because of non-payment of dues.

Treasurer Gros presented bills of \$14.18 for out-of-pocket expenses of the Treasurer and \$11.44 for similar outlays by the Secretary. On motion duly carried, these were ordered paid.

On motion duly carried, the Secretary was directed to obtain the necessary stationery for the Society for the current year.

On motion duly carried, the cost of printing the Membership and Committee List was ordered to be transferred from the JOURNAL Fund to the General Fund and the balances in each adjusted accordingly.

Editor Brazer then reported:

On account of breakdown from overwork, with severe limitations now necessary upon the time he can give to his activities, he finds it necessary to resign as Editor. He will contribute and write for the JOURNAL as he finds possible.

On motion unanimously carried, Dr. Brazer was appointed Editor Emeritus of the ESSAY PROOF JOURNAL as of this date.

On motion of Dr. Brazer, unanimously carried, Dr. Blanchard was appointed Managing Editor of the ESSAY PROOF JOURNAL, specifically for the January 1951 number but to continue until replaced. Various members of the Board pledged aid on portions of the work.

Dr. Brazer reported that JOURNAL No. 28 produced an estimated net surplus of \$48.08 and No. 27 a similar net surplus of \$139.88.

An informal discussion of meeting the costs of the JOURNAL was held, with no motion resulting. The consensus of the Board was to allow the Editor discretion as to any necessary reduction in number of pages to meet rising costs of production. Without motion, it was also agreed that the President should appoint a Publication Committee, consisting of members of the Society who are writers or journalists, to meet in January and consider the JOURNAL problems, publicity, etc.

At 6:55 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder.*

Secretary's Report

Members Admitted

No.	
687	Serebrakian, Souren, 220 W. 87 St., New York 24, N. Y. (Dealer.)
688	Schmider, Henry R., 259 E. 7 St., Clifton, N. J. (U. S.)
689	Mueller, Barbara R., 1112 Linden Ave., Jefferson, Wis. (Postal History, Postal Stationery.)
690	Worden, W. R., R. R. No. 1, Montgomery, Mich. (No specialty stated.)
691	Hopping, Daniel M. C., 120 Midland Ave., Bronxville, N. Y. (U. S.)
692	Quigley, James A., 3708 Cresthaven, Fort Worth, Texas. (U. S., Costa Rica.)
693	Scofield, Frank A., 593 Market St., San Francisco, Calif. (Service Club collecting.)
694	Ward, Philip H., Jr., 1616 Walnut St., Philadelphia 3, Pa. (Dealer. U. S. and Classic Issues.)
695	Savitzky, N. V., 510 W. 123 St., New York 27, N. Y. (Russia.)
696	Mycerson, Daniel C., 210 W. 70 St., New York 23, N. Y. (Newfoundland.)
697	Glassco, J. G., 15 Wellington St. West, Toronto, Canada. (B. N. A. early issues.)

Applications for Membership Received

- 698Canman, Richard, 2150 Lincoln Park West, Chicago 14, Ill. (China and Asiatic countries.)
By C. W. Brazier.
- 699Czukrasz, Albert, 2118—36 St., Astoria, N. Y. (U. S.) By C. W. Brazier.
- 700Bakwin, Edward, 132 East 71 St., New York 21, N. Y. (No specialty stated.) By C. W. Brazier.
- 701Baldwin, Charles H., 1118 Howard St., Schenectady 3, N. Y. (Expositions. British Postal History.) By Willard W. Davis.
- 702Routhier, Romeo, Champagne St., Laconia, N. H. (Guatemala.) By Joseph Mandos.
- 703Richardson, Edward A., 217 Columbia St., Ithaca, N. Y. (Canada.) By J. Blanchard.

Resignation Accepted

- 601Cohen, Milton F.

Dropped for Nonpayment of Dues

- 584Ernst, Clement S.

List of Members, 1950 — Corrections

With the October 1950 number of the ESSAY PROOF JOURNAL (No. 28) there was mailed, as Section 3 of the JOURNAL, a 32-page pocket-size booklet, dated October 1, 1950, containing a List of Members, Officers, Committees and Chapters, and the Constitution and By-Laws of the Essay Proof Society . Section 2, a 16-page pamphlet of the same page size as the JOURNAL, containing the Minutes of the 1950 Annual Convention, with Reports of Officers and Committees, was mailed at the same time.

Errors in the above List of Members as noted below have been reported and should be corrected by those holding the List. Any other errors that may be discovered should be reported to the Secretary, as well as any changes in the listings for the next edition that may be desired by our members.

- 508Bacher, Dr. Otto M. A., Westminster Stamp Co. Ltd., Regent House, Warwick St., London, W.1., England. (Dealer.)
Change to
Bacher, Dr. Otto M. A., Westminster Stamp Co. Ltd., Regency House, 1-4 Warwick St., Piccadilly Circus, London, W. 1, England. (Dealer, U. S. A. exclusively.)
- 507Newman, Ernest. Change address to 47 W. 34 St., New York 1, N. Y.
- 133Thompson, Eric Steen. Change address to 843 E. 33 St., Erie, Pa.
- 382Wolf, Paul, Jur. D., Westminster Stamp Co. Ltd., 433 Strand, London, W.C.2, England. (Dealer: Early Classics.)
Delete "Westminster Stamp Co. Ltd." (A clerical error in transcribing, for which we express our regret; we are informed that Dr. Wolf has never been connected with the Westminster Stamp Co.—Secy.)

Enumeration of Membership

Members reported in Journal No. 28	396
Gains	11
Losses	2
Net Membership December 31, 1950	405

Advertisers Index

Barr, Inc., Hugh C.	61	Harmer, Rooke & Co.		Robson Lowe, Inc.	
Boyjan, J.	62		Back Cover		Inside Back Cover
Burka, Joseph H.	62	Harris & Co., H. E.	60	Rosell, Frank W.	59
Brazier, Clarence W.		Herman, Dr. Clarence	59	Roth, Douglas	60
	Inside Front Cover	Herst, Jr., Herman	60	Sissons, J. N.	62
Costales, Eugene N.	63	Kelleher, Daniel F.	60	Scott Publications, Inc.	63
Davis, Jim, Ltd.	62	Martin Stamp Co.	61	Stadtmitter, L. R.	61
Fox, John A.	61	Morris, Thos. F.	59	Waltham Stamp Co.	59
Harmer, H. R., Inc.	64				

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Germany, 1924, New York Flight,
6 val. cpl. perf. design by A.
Landgraf \$19.50

Germany, 1922, Industrial Exhibi-
tion, 21 values, cpl. design by
Prof. Ehmke. \$55.00

The Zeppelin Essays listed above were for the proposed respective flight issues, but due to lack of time, no special stamps could be produced.

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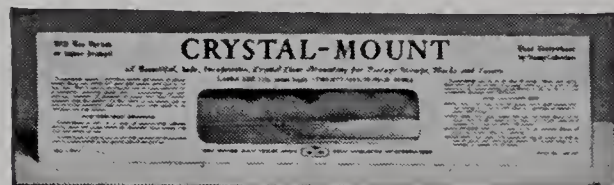
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- #B42-51 Red Cross 45 trials\$12
- #B52-55 Railway Workers 31 trials\$ 8
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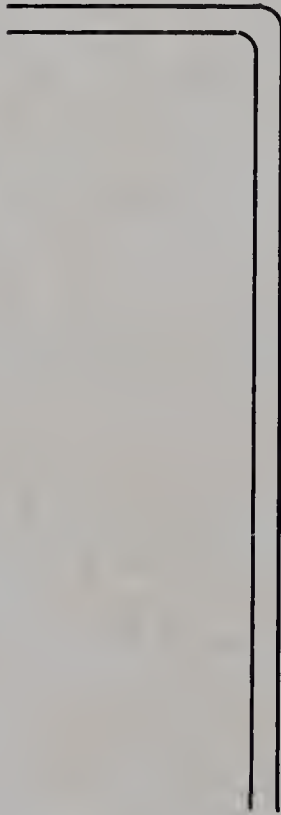
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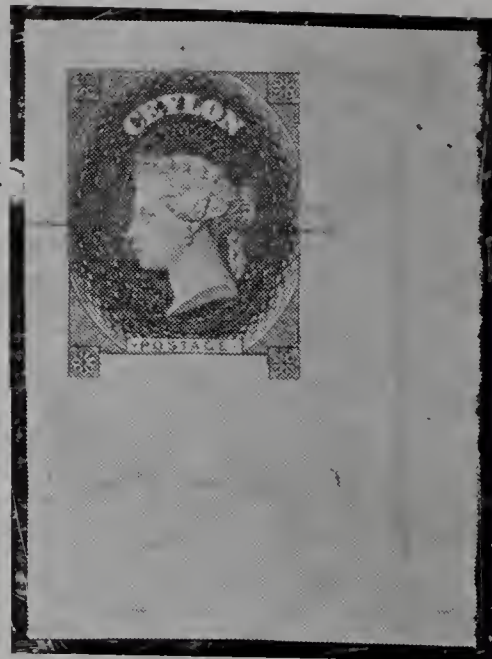
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